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## **The Bates Student - volume 126 number 18 - March 28, 1997**

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# THE BATES STUDENT

March 28, 1997

Established in 1873

Volume 126, Number 18

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## Faculty discuss Human Cultures Requirement

by Keri Fox

For the past year, faculty, students, and administration have been witnessing and participating in a slow, building crescendo that will (hopefully) soon result in new and improved General Education Requirements (GER) for future classes.

The Faculty typically has meetings the first Monday of every month. Because of the complexity of the issues involved in the proposal for new GER, the faculty have been meeting virtually every Monday this semester.

*"We didn't want to talk about individual culture...but we wanted to take account of relations between cultures."*

Associate Professor of Art  
Erica Rand

This past Monday was no exception. Dean of the Faculty and Chair of the Educational Policy Committee (EPC) Martha Crunkleton opened the meeting by informing the thirty or so assembled faculty members that next Monday, March 31, they will begin the second read-through of the proposal, when revisions will be accepted and the Faculty will begin voting on sections. This will happen only if the rules for Faculty meetings are suspended so that voting can happen before the traditional first-Monday-of-the-month meeting.

"It's absolutely urgent that you all come," entreated Crunkleton.

The first item dealt with was the proposed changes to the

Social Sciences requirement. After asking for comments, there was a moment of calm before discussion began.

A large portion of the discussion settled around the proposed Human Cultures Requirement's (HCR) relation to the Social Sciences. "I have struggled, too, with whether such a requirement was needed given

the HCR...I have decided 'yes,' said Associate Professor of Psychology Georgia Nigro.

While the discussion on the Social Sciences was comparatively brief, it brought up the important consideration that the proposed GER would have too many courses available to fill too

many requirements.

Crunkleton offered the perspective that rather than being a burden, the large number of options was "a sign of health."

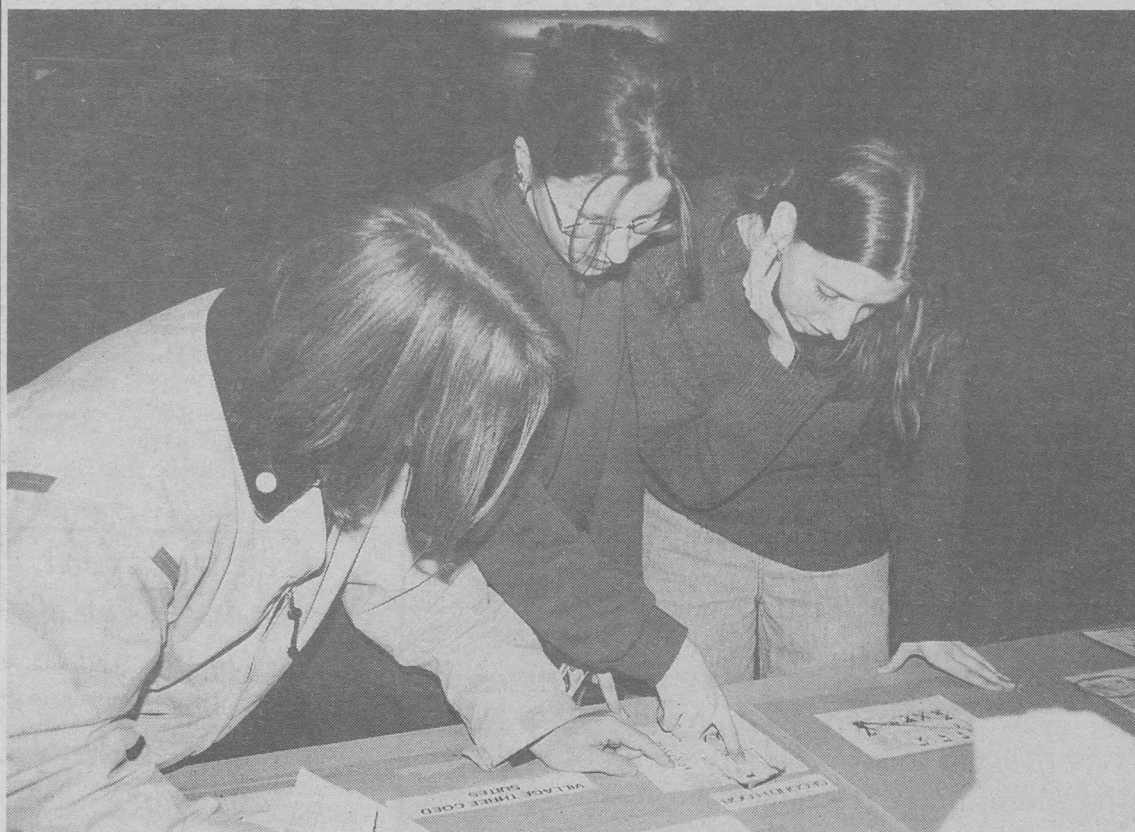
"We also now see the need for an oversight committee," added Professor of Music and Assistant Dean of Faculty Ann Scott. The purpose of the oversight committee would be to determine which courses fit which requirements.

### Human Cultures

It didn't take long for the Faculty to move onto discussion of the controversial Human Cultures requirement.

Professor of Art Erica Rand began with a surprise an-

## Housing lottery claims its victims and victors



A rite of passage: two-to-be juniors survey the Village. (They were the third pick.) Will they choose a room in Moody House?  
Amanda Hinnant photo.

nouncement that wasn't quite a surprise. In conjunction with Professors Avi Chomsky, Elizabeth Eames, John Hinshaw, Paqui Lopez and Patrick Rivers, Rand presented to the assembled Faculty a revision to the EPC's proposal for a HCR.

In full, the revised proposal states the HCR will consist of: "Two courses that further a critical understanding <OF RELATIONS AMONG HUMAN CULTURES> and <THAT> enhance respect and appreciation of human cultures. One focuses on diversity in the United States, <AND INCLUDES ANALYSIS OF SOCIAL, HISTORICAL, ECONOMIC, AND POLITI-

CAL STRUCTURES WHICH FRAME/AFFECT RELATIONSHIPS AMONG "CULTURES" IN THE UNITED STATES.> The other focuses on societies and cultures elsewhere, <AND INCLUDES ANALYSIS OF SOCIAL, HISTORICAL, ECONOMIC, AND POLITICAL STRUCTURES WHICH FRAME/AFFECT RELATIONSHIPS AMONG "CULTURES" IN THE UNITED STATES.>"

The portions of the proposal which are in capitals are the proposed changes to the requirement.

Part of the reason for the amendment was that, "we didn't

want to talk about individual culture...but we wanted to take account of relations between cultures," Rand said.

"It's the anti-Epcot proposal," added Instructor of Political Science Patrick Rivers. "Human culture does consist of going to the Mexican Border exhibit at Epcot. Studying Mexican culture is more than eating Mexican food."

### Dissecting the HCR revision

Professor of History Steven Hochstadt, who teaches The

Continued on Page 5

## The Inside Track

### The torrid fight for good housing

Ah, housing... (some) seniors praise it. Sophomores fear it. Juniors remain confused. Turn the page and enter a world of searching as Laura Brown follows students who enter the search for a dorm room. Learn about which rooms are hot items, and which ones will be relegated to pick number 340 in the sophomore housing lottery. Will they get the Village? Or will they have to be satisfied with the basement of the Bill?

Find out in the Student. Find out in... Features, p. 6.



### Abingdon Square goes up

Alice Reagan '97 directs this play which examines the state of suppressed women. The Arts section previews this thesis presentation, and reviews it for its artistic content and its political message. The play will run on Thursday, Friday, and Saturday in Gannett theatre at 8:00, and will run at 2:00 on Sunday.

Turn to Sports... on Pages 26-27.



# News

Friday, March 28, 1997

Weekend Weather

Friday : Finished Theses fall from the sky! O, double-edged sword; catch it and it's yours, but if it hits you, you're a vegetable— man, those binders are heavy. Frenetic footnotes are your friends. Advisorial inertia warning continues.

Saturday and Sunday: Same.

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Issue 18

In this week's NEWS section: The faculty discusses the Human Cultures proposals to the General Education Requirement. They also talk about double-dipping. Security and students meet with the Lewiston Police to discuss issues of crime and safety on campus. Also: the debate team goes 1960s, Students fight for social justice, and the Student Conduct Committee reports.

### Features,

The Housing Lottery is examined through the eyes of sweaty-palmed underclass students. Will they get rooms? Or will they be thrown to the whims of the Housing Office? The series on Education at Bates continues, in its simple, surreal way.

And, as always... the horoscope.

Around Campus : Avoiding your thesis advisor without dying. Fifi starts your thesis.

Then visit Forum: Smoking. It's bad. A response to the Wisosconson complex. Saint Patrick's day celebrations at Bates: do they perpetuate the stereotype of the drunken Irishperson?

This week, **Arts** Abingdon Square: a review/preview sort of thang. Also, a review of the dance performance that took place on Wednesday, and something on that glam-rock band Spinal tap!

**Sports:** Men's lacrosse is talked about, swimmers'n'divers got to Nationals, (and a number of students became All-Americans!), stuff about Major League Baseball, and a preview on the Final 4.

And (of course) that *Seventh Section*...

## Community policing joins students, security and police

by Jeremy Pelofsky

As temperatures finally inch their way above the freezing mark, Batesians will begin to take their leisure activities outside the dorms and houses. With this increase in outdoor activity, food, folks and fun become the norm, including parties and picnics with loud music and drinking across campus.

To help achieve the success of these activities, a group of students, administrators, and Lewiston police officers formed the "Community Policing Committee: Lewiston-Bates Working Together" in early February to find effective ways to

*"There was a good, frank discussion of issues of interest to both police and students and staff."*

**-Larry Johnson,  
Director of Campus  
Security**

improve relations between the Bates community and the Lewiston police.

The committee is trying to find ways to better inform the student body about liquor laws, their individual rights, and parking. They also hope to cultivate general neighborhood relations as well as to increase dialogue with the Lewiston Police. This heightened communication will hopefully allow both Bates and the police to address problems as they arise and take preventative measures against potential problems.

"Since there have been instances in the past where communication has broken down between students and the Lewiston Police Department, this committee seemed to be a good way to form a link and engage in active dialogue," committee co-chair Liam Clarke '98 said.

Lewiston Police Sergeant Guy Pilote co-chairs the committee with Clarke.

Hoping to address concerns raised by students and the police, the committee is looking for ways to prevent and address situations



Ron Lessard, Bates College security officer. Amanda Hinnant photo.

like the incidents that occurred on Frye Street last fall.

"I believe that it will help to avoid some of the types of problems that happened last fall, and will provide an ongoing forum to address problems quickly if they do occur," Larry Johnson, Director of Campus Safety and Security and committee member, said.

So far, the Committee has met with Resident Coordinators and Junior Advisers to try to ascertain the most productive ways to inform students of available resources on campus and what responsibilities they are expected to meet. These meetings will also hopefully help the police gain an understanding the students perspective. Additionally, the CPC has met with Liquor Enforcement officers to increase an understanding of Maine state liquor laws and how to better inform the student body of those laws.

"There was a good, frank discussion of issues of interest to both

police and students and staff," Johnson said. "Information will be passed onto party sponsors through CSA [Coordinator of Student Activities Office], and expectations of the police will be passed onto the students."

As Short Term nears, the CPC plans to sponsor open forums with the Bates community and the Lewiston Police to air concerns and issues that may come up as events are planned and to clear up any issues that may be lingering from previous experiences.

"The intent of the committee is not to enforce any given policy or law or lecture students. Rather, we simply hope to open meaningful channels of dialogue between students and members of the Lewiston community, including the police," Clarke said. "[The committee] welcomes any suggestion on issues to address or ideas of how to enhance these relationships between the College and the greater Lewiston community."



# Students Organized for Social Justice tackles campus inequality, Gen-Ed

by Jennifer Peterson

Students Organized for Social Justice is a newly organized group on campus that was created in response to issues raised at the campus-wide forum in the chapel before February break. Immediately after returning from break, five students got together and recognized a need to keep the discus-

*"It is important to keep the Bates campus aware of social issues and to ensure a forum for students to express their feelings on these issues."*

-Todd Zinn '97

sion at the forum going.

Justin Sullivan '97 and Todd Zinn '97, moderators and founding members of the club, were two of the five students who organized to discuss the problems at Bates that were addressed at the forum.

They identified these problems as complacency, apathy, and a burden on persons of color and marginalized groups to provide education for the entire campus on social issues.

"These issues affect our culture as a whole, [a culture] that we are a part of," said Zinn. "It is important to keep the Bates campus aware of social issues and to ensure a forum for students to express their feelings on these issues."

Turnout was strong for the first two meetings and organizers



Members of Students Organized for Social Justice urge onlooker to sign a petition to change the wording of the Human Cultures General Education proposal. For more information, see Page 1. *Amanda Hinnant photo.*

stress the continued importance of a strong student involvement and attendance. Everyone on campus, including faculty, staff, and students, is considered a member and encouraged to attend the Sunday meetings at nine in Hirasawa Lounge.

As the organization is in its beginning stages, the meetings have been focused on creating the outlook, goals, and possible funding for the organization.

The forum has been open at all of the meetings and discussion has ranged from the gen-ed requirements to the treatment of Bates' custodial, maintenance, and commons workers by students and faculty, and national politics.

Students have been very active in getting this organization going and are not hesitant to devote a great deal of their time and energy into work for this. Arin Rusch '99, for example, has been active in organizing a Bates trip to the President's Summit on the Future of America in Philadelphia during Short Term.

Other students have been researched such issues as boycotts of strawberries and Nestea, as well as supporting the Human Cultures Requirement in the proposed general requirements.

This has involved a great deal of organization and time spent sitting outside of Commons, making posters, letters, and research.

Students Organized for Social Justice remains dedicated to the struggle of eradicating the ignorance that exists on campus. The organization intends to create an open forum for students to address any issues that they feel moved by.

Student members stressed that the large attendance at the forum before February break, and the strong emotions that were felt that night, indicate a need for a stronger and larger amount of the student body involved with social activism on campus. This is the goal of Students Organized for Social Justice.

Everyone is welcomed and encouraged to attend the Sunday meetings.

## The Student Conduct Committee releases case information for 1996-1997

**Date:** November 20, 1996

**Charge:** Unacceptable Social behavior by virtue of engaging in a physical altercation with another student.

**Outcome:** Not Guilty.

**Date:** December 4, 1996

**Charge:** Two students charged with academic dishonesty by virtue of sharing information on a take-home test when collaboration with other students was prohibited by the instructor.

**Outcome:** Both students were found guilty of academic dishonesty. The students were placed on disciplinary probation for the remainder of their Bates career with a semester's suspension held in abeyance to go in effect should the students be found guilty of academic dishonesty again.

**Date:** March 10, 1997

**Charge:** Unacceptable social behavior by virtue of inappropriately and physically striking a female student while at an off-campus establishment and issuing derogatory comments and harassing another female while off-campus.

**Outcome:** Found guilty. Student was placed on disciplinary probation until commencement with a semester's suspension held in abeyance to go into effect if student is found guilty of unacceptable social behavior again. Student must meet with the Director of Affirmative Action to discuss gender issues.

## the RA minutes

■ The SCC is filled

Members of the student conduct committee were chosen. SCC members sit on a committee consisting of students, faculty, and staff, and they decide cases of academic and social misconduct.

-Seth Guthartz '99

-Liam Clarke '98

-Lisa Salley '99

-Roxanne Gillespie '99

■ The Budget will be released next week

-Treasurer Jenn Stuart reported that Budget hearings occurred last weekend. Allocations for next year have been decided, however, due to grievance hearings, the official allocations will not be released until next week.

■ Committees check in

The Ad-Hoc Office Allocation Committee received 7 applications for 2-3 offices.

The Library Committee spoke about the coming upgrades to the library - all the library will be hard-wired, and more group rooms will be included.

The EPC explained that the faculty just had their last Round I meeting (informal discussion), and will soon be meeting to discuss proposed amendments

■ New Vice President is chosen

-A new Vice President was elected, effective June 1, Seth Guthartz '99, who will replace Matthew Velluto who is stepping down because he will be studying off-campus fall semester

■ Questions of Handicapped accessibility raised

-Handicapped access. A letter was read urging the RA to make a stand to support making the campus more accessible. After discussion, it was decided that first there will be a meeting with the Maintenance Committee to see what the college is doing, and then the RA will decide what to do next. The RA may draft a letter of support.

■ No more Rob's Rules!!

-It was decided that during short term, RA meetings will be held in the form of open discussion groups for the whole campus on issues such as an Honor Code, campus climate, and other topics of interest.

Interested  
in Gen-ed?  
Read News

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# Seniors raise money for gift

by Amy Hutchins and Andrea Bell

The Senior Class Gift Committee continued their fundraising extravaganza this past week. As of last Tuesday afternoon, about 20% of the senior class has contributed to the fund. The donations reached \$2,896.73 to the Class of '97 Scholarship fund. With the dollar for dollar match from Dr. Helen Papaioanou, the gift fund will double.

"We are all extremely excited about this class gift. Everybody feels that this is a very worthwhile endeavor," Matt Chapin '97 said. "So far, we've raised in just four days of fundraising more money than has been raised in past years."

According to Gift Committee members, the focus of this campaign is not primarily monetary. Rather, the focus has become the participation of seniors in giving to the class gift.

"Although we are pleased so far, we need more participation from seniors. We want the whole class to participate and we are working to get the 100%. It's not so much the monetary contribution, but that all seniors give what they can," Chapin explained.

The gift committee noted that the following points are important to remember regarding the scholarship and class gift.

- This is a permanently endowed scholarship. It will exist for as long as Bates exists.

- Senior class giving directly affects U.S. News and World Report rankings.

- If underclass students support the idea of a scholarship fund, they may still contribute.

- The Committee is currently attempting to break all monetary and participation records set by previous Bates classes.

- A committee consisting of three members from Maintenance, Dining, Custodial, and Secretarial Services will determine the recipient of the 1997 scholarship annually.

- Students will be able to read about the scholarship, its progress, and recipients in the Alumni Magazine and other Bates

## King presents sin tax, Fargo wins big, and George Bush parachutes in desert

### Maine:

Governor Angus King plans to raise the Sin Tax on cigarettes 75 cents, directing the extra money toward social programs.

Amtrak petitioned for help in resolving rail-use disputes in an attempt to restore passenger rail service in Maine by 1998 at the earliest.

### National:

The smallest of the major cigarette manufacturing companies, the Liggett Group Inc., confessed that tobacco was addictive, caused cancer and was marketed to minors.

Lawyers for O.J. Simpson filed a motion asking for a new trial and reduction in the \$33 million punishment.

Families of at least 44 Oklahoma City bombing victims plan to file a multi-million dollar civil suit against the federal government for allegedly failing to warn of a possible attack April 19, 1995.

### Politics:

House Majority Leader Dick Armey is fighting to eliminate the NEA, saying, "It would be fiscally irresponsible to continue this program, which robs the poor to entertain the rich."

President Clinton said he would veto the measure to ban partial birth abortions introduced in the House earlier this month for not providing an exception if the woman's health is at risk.

Republican lawmakers called for the removal of Newt Gingrich, one calling him "roadkill on the highway of American politics," another claiming Gingrich "is killing us."

A Republican congressman proposed an amendment to the U.S. Constitution aimed at allowing prayers in public schools.

publications.

- The scholarship is the first gift of its kind in the history of the College.

Students who contribute at least \$19.97, the suggested gift amount, will be given a Class of 1997 t-shirt designed by members of the senior class.

Gifts are being collected outside of Commons during dinner and through phone-a-thons and shirts will be given away to those contributors at the beginning of next week. Contributions will be accepted in the form of cash, check, MasterCard and Visa.

"I think we all recognize

Opponents decried the measure as potentially harmful to minority religions.

### Entertainment:

Major winners in the 69th annual Academy Awards, hosted by the well-received Billy Crystal:

Best Picture: "The English Patient"  
Best Director: Anthony Minghella, "The English Patient"

Best Actor: Geoffrey Rush, "Shine"  
Best Actress: Frances McDormand, "Fargo"

Best Supporting Actor: Cuba Gooding Jr., "Jerry Maguire"  
Best Supporting Actress: Juliette Binoche, "The English Patient"

Greek-born composer Yanni claims a series of controversial concerts in front of India's Taj Mahal monument are not about money but sending a message of unity.

### Sports:

Reigning US champion Tara Lipinski became the youngest-ever women's World Figure Skating Champion.

Denver Broncos quarterback John Elway underwent arthroscopic surgery on his throwing shoulder on Monday, but will not miss any training camp time.

Georgetown sophomore guard Victor Page, the Big East Conference's leading scorer, announced he will forgo the final two years of his college eligibility and enter the NBA draft.

### Business:

Microsoft Corp. and Hewlett-Packard Co. have announced a

broad alliance intended to win the companies a bigger piece of the lucrative business-computing market.

Technology stocks fell following a bearish article in the Wall Street Journal citing Barton Biggs' claim that an economic downturn is obvious because even the big tech firms are watching their stocks drop.

General Motors Corp. said it is re-

Peruvian rebels holding 72 hostages in Lima would fly to asylum in Cuba and take some captives with them under a broad deal to end the crisis, entering its 101st day Friday, without bloodshed.

The Irish government said it was formally nominating its first woman president, Mary Robinson, for the job of U.N. High Commissioner for Human Rights.

A suicide bomb in Tel Aviv killed at least three people and wounded dozens more. A caller to Israeli Radio claimed that the Hamas fundamentalist group was responsible.

Swiss banks have pledged an extra \$13.7 million for a Holocaust memorial fund launched by private-sector businesses as a gesture to victims of Nazi persecution.

### Weird:

Former President George Bush, 72, made a parachute jump to fulfill a pledge he made to himself after his Navy plane was shot down in World War II. His pledge then was to jump from a plane in a non-emergency situation.

Linked by a harness to a pair of expert jumpers, he deployed a parachute at about 4,500 feet while the harness was released and he glided solo to the desert floor. President Clinton said he was "mighty impressed."

A Colombian baker was arrested for hiding cocaine in his bread rolls. The baker allegedly hid two-gram packets of cocaine inside the cheese-flavored rolls in order to throw off drug-sniffer dogs.

According to police, local students were devout customers of the bakery, which delivered its goods.

- by Jeremy Villano

This column is compiled from various media and news outlets.

## The World Outside

calling the first 1,400 all-new 1997 Corvettes it has produced because of potential rear suspension problems that could pose a safety threat.

### Science & Technology:

The recently identified Hale-Bopp comet, whose return is not expected for 2,400 years, can be spotted in the northwestern sky after sundown through April 15.

Microsoft Corp.'s encore to the popular Windows 95 operating system, Windows 9x, is now likely to be released in early 1998, later than was originally announced.

Three or four glasses of wine a day can help prevent Alzheimer's disease or senile dementia, according to a study by scientists in France's wine capital.

USA Global Link unveiled the first telephone-to-telephone-via-Internet system—Global Internetwork. The internet/ phone hook up is capable of transmitting voice, fax, video and data via the Internet without a computer.

### International:

Take time out to think





# Council hosts debate tournament: London School of Economics wins, Woodstock lives

by Rebecca Goetz

This past weekend, the Brooks Quimby Debate Council blue-slipped the entire campus in order to hold an invitational debate tournament featuring eleven teams from the United States, Great Britain, and Canada.

The tournament was quite successful, reports tournament di-

*"Only at Bates does one get such great debate"*

-Alex Ponce-de-Leon,  
London School of Economics

rector Mark Boudreau.

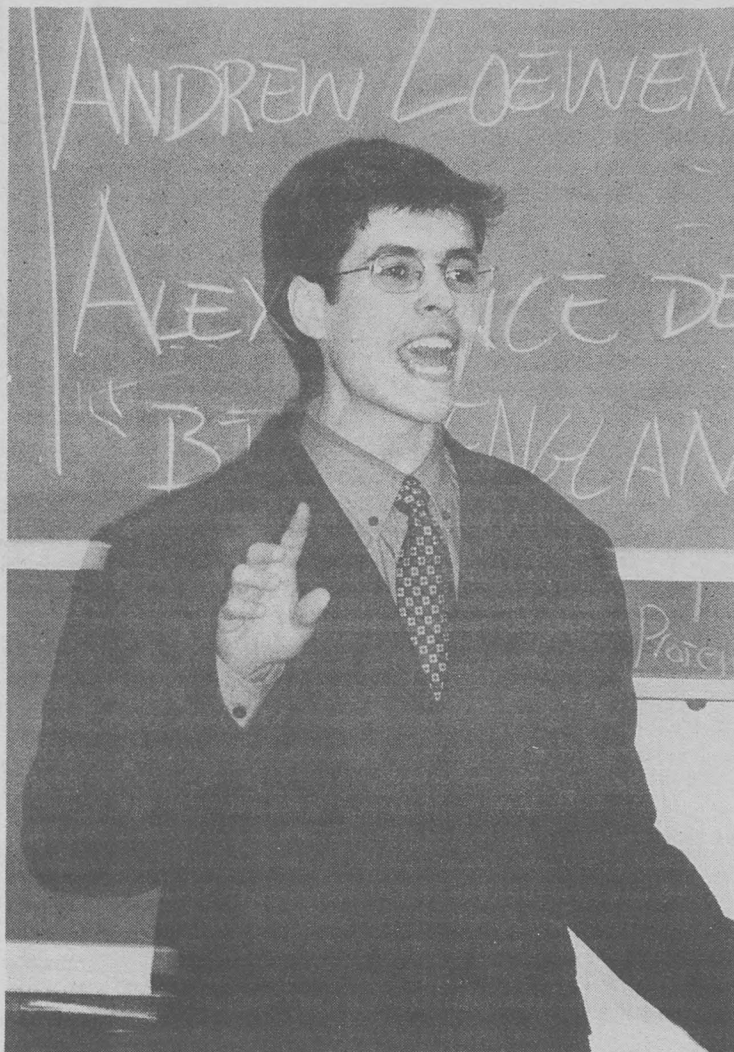
"We had a lot of fun with this tournament," Boudreau said. "It is really important that we keep Bates on the national and international debate map."

Teams arrived from Harvard, Fordham, Brandeis, Williams, Bowdoin, Smith, Wellesley, Mt. Allison College (Canada) and the London School of Economics. Alex Ponce-de-Leon and Andrew Lowenstein from LSE won the tournament in a hotly contested final round.

"We had several great rounds, but the final round was especially exhilarating. Only at Bates does one get such great debate," Ponce-de-Leon said.

The theme of the tournament was Woodstock. All debate resolutions and debate party revolved around various 60s-type themes.

"We had teams renaming themselves after 60s music groups," Liam Clarke '98 said. "I especially liked Wellesley's new name: 'LSD in My Bandanna.'"



Alex Ponce-de-Leon makes a point.

Patrick Serengulian photo.

Bates debaters are quick to note that this tournament would not have happened so smoothly without the help of several Bates alums and faculty who helped judge the tournament.

"A lot of Batesies came back and helped us, and the support of the faculty and all the students on this campus was phenomenal. We could not have accomplished this without the help of alums and faculty who judged and even debated rounds," Boudreau

said.

The Bates tournament is only held occasionally, usually every other year, mostly because it is difficult to get teams to come all the way to Maine to debate. Several teams bailed the day before.

"We were a little disappointed that so many schools either didn't come or dropped at the last minute, but hopefully next time people will know what a spectacular tournament we run and will come," Boudreau said.

# Faculty questions cultural meaning

Continued from Page 1

Holocaust in History, raised concern about a section of wording that carried over from the first proposal to this revision.

"As a teacher of that course, I'm [concerned] about the wording of a part: 'enhance respect and appreciation of human cultures.' I really don't want to do that."

Among the many concerns raised was the use of the word analysis and the word 'culture' itself:

How do you talk about it? What are its artifacts?

"I worry about analysis... [that we will be] studying culture without ever getting to the culture," said Professor of Physics Jack Pribram.

A major concern was how the new revision would affect which courses would fit the HCR. "As I read this now, a lot of the courses [such as foreign languages] would fall off the list," said Professor Jane Costlow.

Costlow brought up the point that the "potential pool of courses would shorten," and "people who focus very intensely on a culture that might be different from the United States might be [forced off the list]...a course in Haiku might come off the list."

"Culture" to me was an attempt to make people think about culture contextually," said Lopez. "Culture is not isolated."

"I'm comfortable with the dual focus [of the revised proposal]. I'm uncomfortable with the requirement meeting multiple objectives," said Professor of History Steven Kemper.

One professor brought up the point that "the question about getting outside the United States was crucial in terms of thinking about culture in the world."

## ■ One more parameter

While the reasons both for and against the HCR are many, one student/faculty faction is coming at it from a decidedly natural angle.

"Add environment to the list of structures," said Professor of Environmental Studies Carl Straub.

Straub put forth the reasoning that "this is so extraordinary

ily anthropocentric. I was just taking seriously your insistence that what ought to at work are [many] variables...I think you stop short at another variable which ought to be included." The other variable he was referring to is the environment.

## ■ Wrap up: Double-dipping and community service

The meeting wrapped up with a discussion of the final elements, including "double-dipping," when one course is used to fulfill more than one requirement and transfer credits.

As the number of courses and requirements for this new proposal appear high, it was suggested that the problem could be addressed, "by allowing a modest amount of double-dipping," said Professor of Philosophy David

Kolb.

Instead of double-dipping, Crunkleton suggested that the problem of requirements and their complexities, "is an issue in advising and with students who view gen. ed. as something analogous to the weekly wash."

In favor of double-dipping, "It strikes me as a little bizarre that students can't get more than one skill through a class," said Assistant Professor of Environmental Studies Curtis Bohlen.

"I'm totally in favor of double-dipping," said Rand. "[But] I can see limiting it to four double-dips."

Professor of English Carole Taylor observed that professors are able to determine multiple categories in which their courses could be listed as fulfilling requirements.

"If we're [the Faculty] going to be able to do that, I think that students should be able to do that," said Taylor.

Surprisingly, in the last minutes of the meeting a student was acknowledged to speak. The student presented to the Faculty a proposal which would allow certain community action projects to be given academic credit.

She was asked to give a copy of the proposal to the EPC which would deal with it when the question of General Education Requirements was settled.

Maya Angelou will speak at the Grey Cage on April 3rd. Be there...



# Features

Friday, March 28, 1997

## Housing lottery mortality rate on the rise . . .

The horrifying tale of one student's valiant fight for survival amidst hordes of frothing soon-to-be seniors.

by Laura Brown

So, I was just standing in front of the Cage, admiring the Sunday afternoon sunshine and nodding casually to the five or so other people who were milling about. Suddenly, I noticed that all the birds had stopped singing, the street was silent, and even the incessant March wind had ceased. All was still.

It was 12:45 P.M..

I felt a slight tremor in the earth under my feet. The vibrations grew steadily stronger until the ground was humming beneath me and soon I could hear a low rumble in the distance getting louder with each passing second. I turned slowly and saw a heavy dust cloud hovering over the vicinity of the Quad. Whatever it was, it was big.

And it was coming straight at me.

The other students, sensing the imminent danger, began to run around in counter-clockwise circles with their tongues lolling out, their eyes rolling back in their heads, whistling Taps, and screaming for blue M&M's.

I was afraid.

And then I saw It. I can't really describe the sight that greeted my quivering eyes, but suffice to say that It was ugly and It was hungry. In an instant, the absolute stillness was shattered by piercing shrieks and banshee battle cries emanating from the depths of the shapeless, writhing mass. I could smell Its foul breath as It rounded the Den, bearing down on me, and I knew I would be devoured if I didn't act fast. I sucked in my tummy and thought tiny thoughts to make myself as small as possible.

It didn't work.

So now I'm typing this with the toes on my left foot (minus the pinkie, which is now apparently hanging on a wall in Village 2) from my full body cast in the hospital room I share with an elderly man suffering from chronic armpit gout. But I have a better room waiting for me when I get out in six months. I think. I haven't actually seen it yet, but it has to be better than where I am now.

It has to be.



## Liberal arts befuddle on purpose while dance leaves lasting impressions

by Josiah Ahlgren

In my continuing attempt to keep up with the series on liberal Arts education, I spoke with two professors this week: Associate Professor of English Sanford Freedman and Lecturer in Dance Marcy Plavin. Both had insight into the nature of education and its purposes.

Professor Freedman offered a recap of such an education in its historical sense, "The 'liberal arts' (artes liberales), had its original emphasis as the study of seven disciplines—grammar, logic, rhetoric, arithmetic, geometry, music, and astronomy ... Its emphasis on general intellectual refinement, as opposed to technical training, often seems at a distance to the actual functioning of a small liberal arts college in the northeastern United States." The liberal arts have strayed from this somewhat because of the inclusion of new subjects such as "languages, sciences, history, and other subjects."

Professor Freedman went on to claim that "this kind of education [is] intentionally connected with befuddlement ... the student, being in a state of confusion, sometimes becomes angry at what is not understood or what seems specious and often against the claims of knowing." This type of definition echoes the terms in which President Harvard described a liberal arts education as providing

*That we change, that we need to change, is a hard, uncomfortable state that each person rubs up against.*

Professor Sanford Freedman

kind of statement about education," he continued

Marcy Plavin offered insight into the position of dance in a liberal arts curriculum and about the role that dance plays in the lives of students while at Bates and after graduation. She pointed to the adoption of the secondary concentration in dance, which occurred earlier this year, as evidence that "there is much more interest in dance as a part of the curriculum."

Plavin described liberal arts as a study of different methods of approaching problems and as an important part in learning how to deal with these problems. For her, dance provides "a different way of thinking," new processes, and "ways to make decisions." This way of thinking is something that people can "take with them their whole lives," and which is another means of examining options and making choices.

For many people involved in dance at Bates, it "becomes a part of life at the college," said Plavin. Not all of them go on to become professional choreographers such as Michael Foley, who came back and taught a class on the art of dance last semester. But for many of them who become doctors, lawyers, or teachers, it remains important. Plavin told of one former student, who writes for the "Maine Times" and is living in Waterville, who wrote her recently because the alum's ballet teacher had moved and she was looking for a new instructor. This search had prompted the former student to wonder why she needed to dance. Dance had become a part of her life. The lifelong importance of dance is further evidenced by the great amount of support and the huge attendance at Bates' dance anniversaries. The "program makes an impression on people to whom it meant something" while they were at Bates.

Plavin also stressed the importance of dance at Bates being open to people who have not and do not plan to make it a part of their life. She thinks that this is important because it offers people a creative forum and a chance to work with a medium which they will not have a chance to be exposed to at any other time in their lives. The dance choreography class, which had its annual performance this past weekend, is evidence that Plavin practices what she preaches. She marvelled at the interest in the class, which was limited to twelve but had expanded to eighteen students this semester. In this class people with lifelong dance experience and people with no dance experience have a chance to explore the subject together. Plavin felt that the class went off very well this year and that there was a lot of good input from everyone and that the students respected each other's experiences and views. All of the students in the class will take something away from this experience and will have grown as a result of taking the class. I know. I was in it.



# Best and worst rooms on campus!

All photos by Amanda Hinnant and Patrick Serengulian

Can you guess which is which?





# Math: it's not just for figuring sales tax anymore

by Lynn Maziarz

Many humanities and social science majors (such as myself) tend to cringe at the idea of mathematics. I'll admit, the last time I thought about mathematics was when I wasn't sure the change at the bottom of my book bag would cover the pack of cigarettes that was absolutely necessary for the completion of the second chapter of my thesis. A feeling of panic overtook me as the theories of feminist jurisprudence floating around my head failed to help me understand how to calculate the sales tax on that pack of Camels that was so close, but still so far away. Granted, my calculation skills are probably worse than the average humanities or social science major at Bates and mathematics surely goes far beyond numerical calculation. There is a tendency of outsiders to view the discipline as an abstract world of relationships and numbers totally foreign to other aspects of a liberal arts education. However, after a conversation with Bonnie Shulman, Assistant Professor of Mathematics, I realized that this is perhaps a short-sighted opinion.

Shulman's idea of how mathematics is connected to other disciplines within a liberal framework is related to her own pursuit of education. "I didn't have a liberal

*It's important to understand the history and people behind the questions asked and for what purposes the knowledge was introduced.*

Professor Bonnie Shulman

arts education. I went to a large university and followed through while pursuing what an author named C.P. Snow calls 'the two cultures.' I had this interest in poetry and writing before math and I tended to pursue both worlds while I was there."

This interest and immersion in the "humanities" culture lead Shulman to a personal theory of education that seeks to find connections between the two worlds, "I have a passion for wanting to understand how different disciplines try to understand the world. This involves finding out what questions they ask, how they try to answer these questions, what constitutes evidence, and what constitutes knowledge - once you understand these questions, finding out how they connect. In order to get that connection, you need to really immerse yourself in the discipline. This is idealistic, but also a life long project for me."

Shulman's theory of a liberal arts edu-

cation carries over to her math classes by means of stressing her own personal commitment to finding connections between knowledge typically associated with specific disciplines. While teaching math classes, Shulman stresses the fact that there is an overlap. "I require papers and use assignments such as journal writing that are not usually associated with math, and I'm not the only one in the department that does this," said Shulman. In addition to this, Shulman tries to, "introduce and motivate interest through context. It's important to understand the history and people behind the questions asked and for what purposes the knowledge was introduced."

In keeping with her "passion for connections," Shulman tries to inspire this idea of interconnectedness in her students. "If a student comes to me and doesn't have a clear idea of what they want to write about in a thesis, I ask them about other things in their

life. I did one project with a student that involved a mathematical model of snowboarding. This type of project helps to show that math is everywhere, and everywhere is math."

In light of technology becoming increasingly integral to our society, this last statement inspires the question of what the place of mathematics and sciences in general will need to play in the context of a liberal arts education. On this matter, Shulman asserted, "Much more mathematical and technological knowledge is necessary these days," but this is within the context of a larger, "broad amount of knowledge needed to understand our lives ... We all need more science education than we used to, but we need other things as well."

Shulman's sentiments seem to be reflected in the opinions of Kelly McDonald '97, a double major in philosophy and math who feels that liberal arts on the whole, "is

interesting because it allows you to connect what you learn in one field with what you learn in another field. It introduces you to many ways of thinking. Math allows you to look at things rationally, with a reliance on underlying assumptions - using predetermined sets of assumptions, you can derive a conclusion. Although this conclusion may be different than you anticipated, you know that it is true because all of the assumptions are true." McDonald went on to say that although liberal arts and, specifically, mathematics, "has not prepared me for a specific job, it has influenced the way I think about everything in my life." Evidently, the interconnectedness of which Shulman spoke goes even further than just between disciplines in the academy, and perhaps sketched out humanities majors like myself ought to open themselves to the increasingly accessible and important mathematical side of liberal arts.

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# Thy weekly horoscope

... looking through the Cat's Eyes

**Editor's Note:** In this past year, the horoscope's integrity has grown tremendously even without the support of major readership, but last week's horoscope really failed to respectfully represent the Haiku form. This form is one that many enjoy but under such pressure as that of the swaying stars, from which our Astrologer channels the week's messages, any mere mortal will buckle and lose her count. We the Editorial staff of the Feature's Section apologize for the shock of this and redeem this space with alliteration.

**Aries** (March 21st-April 19th): Stressful, straining sleeplessness. Stylized systematic sluggish sorry sense of self.

**Taurus** (April 20th-May 20th): Trample on torn tattered trailing trials of text. Tell twisted tubbling to try transcending tenseness.

**Gemini** (May 21st-June 20th): Broad broken breaths brilliantly broiling brisk bravery.

**Cancer** (June 21st-July 22nd): Rally the restless roaring raveing. Recline and remember her rough rendering of you, a recluse.

**Leo** (July 23rd-August 22nd): Frantic failing and false frowning finds finished findings and final fits of fun.

**Virgo** (August 23rd-September 22nd): Wilting worrying ,and worse, worn weak weekends. Wait and watch wonderful wakening winds.

**Libra** (September 23rd-October 22nd): Crazy climate calling chronic criticism. Crashing calmly.

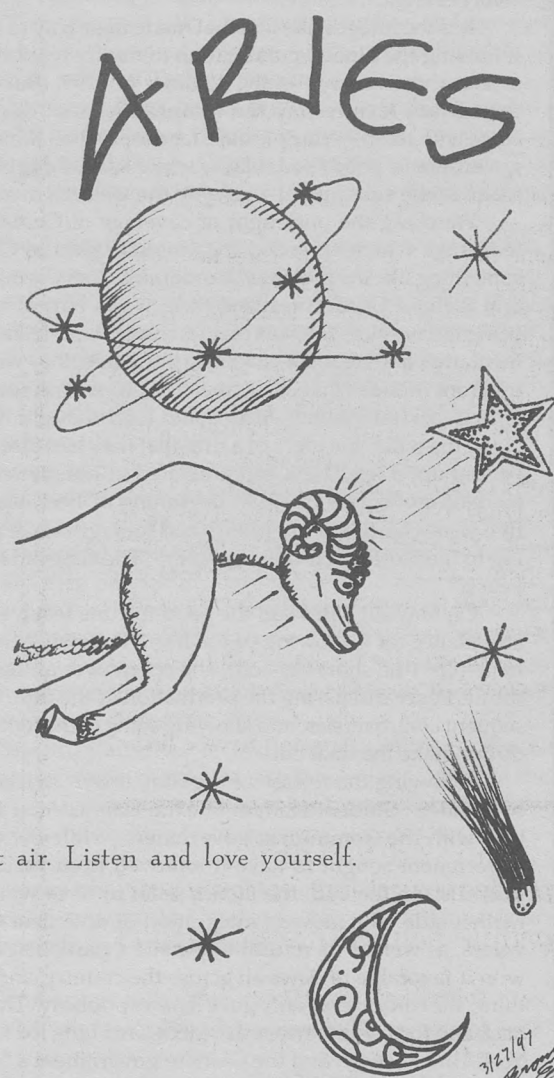
**Scorpio** (October 23rd-November 21st): Long laughing laziness and lackluster letters loosely lifted by light air. Listen and love yourself.

**Sagittarius** (November 22nd-December 21st): Nightly none existent normality, needing noises never ending.

**Capricorn** (December 22nd-January 19th): Head above water, healthy happiness and hungry humiliation.

**Aquarius** (January 20th-February 18th): Luck be a lady tonight, luck be a lady tonight, luck if you've ever been a lady to begin with, luck be a lady to tonight. Good Luck!

**Pisces** (February 19th-March 20) Juggling gesturing journeys just around the jumping horizon.



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# Behind the gates:

March 28, 1997

# Untold stories of Tiananmen Square

by Jeremy Brenningstall

The documentary begins with an overpowering image: a single young man, dressed in a white shirt and holding a satchel, runs out into the street. Before him stands a column of tanks: one after another, the might of the People's Liberation Army. The young man runs out in front of the advancing column, and places himself directly in front of the tank. There is a moment of uncertainty, then the tank swerves, attempting to get around its obstacle. The man steps to the left, blocking the tank. The tank swerves right, the man swerves right.

It is the images like this that made their way to the West following the bloody culmination to the six week of events at Tiananmen square in the summer of 1989. But beneath the surface textures lay the complexities that caused and came with them — complexities far deeper than the student/government, good/bad, black/white sort of demarcations made in the subsequent weeks by the Western media.

Watching the onslaught of coverage of China in 1989 (coverage which exceeded the attention paid to China for something like the previous decade), directors Carma Hinton and Richard Gordon realized there was a part of the story being left untold. Veterans of numerous China-related documentaries, and frequent visitors to the region, they were hearing from friends what didn't make the 10-second soundbites of network television. After some hard thought, they decided to switch the topic of a film that they had already embarked upon (on China, but unrelated to Tiananmen) to the student movement of 1989. Beginning in 1991, they spent five years compiling interviews and footage before presenting to the world their documentary, "The Gate of Heavenly Peace."

On May 21, Bates had the good fortune to have Hinton attendance for a showing of the film. Following the three-hour-film (the short version), she spent over an hour with the audience discussing the production of the film, the subsequent controversies, and showing some of the footage that didn't make the final cut.

Following the release of the film, it was attacked from both sides. Student leaders in exile claimed that it was a plot with the Communist government, while the Chinese government sought to have it removed from various film festivals. In the end, the tactics seem to have worked for neither side: the movie's integration of divergent Chinese voices, as well as its refusal to pursue a particular agenda, won it favorable reviews all across the country, and if anything, the controversy only gave it more publicity. The words back and forth with former dissident Chai Ling led to a New York Times article; and the Chinese government's "suggestion" to director Zhang Yimou (whose Shanghai Triad was opening), that he might want to be somewhere else the during the New York Film Festival, made national news.

While controversy in-and-of-itself is not necessarily a good recommendation, in this particular case the controversy is an indicator of the film's achievement. Beginning with the site itself (Tiananmen square, or "The Gate of Heavenly Peace" in English), the film traces the development from the roots of its historical context. In the years following World War I, the square served as an early protest point for the rising opposition to the Imperial government. It was on the namesake of the square itself, the actual "Gate", that Mao Tsetung proclaimed the start of the Communist state on October 1, 1949.

Later on, in 1976, the square was used as a staging ground for protest of Mao's regime. Deng Xiaoping, a victim of the Cultural Revolution, was one of those who took the fall in the aftermath. After Mao's death, and with Deng's subsequent rise to the top position in the country, interpretation of the event within the context of Chinese history was changed. Both as a survivor of the Cultural Revolution (in which students were encouraged by Mao to root out "corrupt" bureaucrats — in reality, meaning any official slow to support the harsh implementation of Mao's ideals), and as one with ties to the 1976 protest, Deng (ruler of China until his death several weeks ago) was sure to be immediately suspicious of any activity being taken at Tiananmen.

One of the indirect results of communist ideology that was only discovered once it was put into practice in the Twentieth century is the negative impact of unwarranted idealism based on centralized power structures. If the country is the ideal, then any criticism of it is criticism of the ideal, and hence potentially subversive, self-interested, and counter-revolutionary.

Despite China's current image as a communist monolith, there has been for a number of years a rising tide of dissent foaming beneath the currents. Without access to public media outlets, it is frequently unseen by those outside the country itself. In part, the reforms initiated by Deng, which eradicated the guaranteed life security (jobs, pensions, etc.) of Mao in favor of capitalistic integration and global trade, have actually been a cause of dissatisfaction. Impact of the reforms has been asymmetrical, leaving some individuals out in the cold while others get rich (often with the help of corrupt officials), and the freer economy has only lead

to demands for a freer political sphere. Thus, when protests started to surface in April of 1989, they were hardly the spontaneous eruption that Western media coverage made it out to be. As told by the documentary, the occupation of Tiananmen initially began with the death of Hu Yaobang. Yaobang had been a reformer, and students felt that his firm character stood in contrast to the wanton corruption now felt to be prevalent in government quarters.

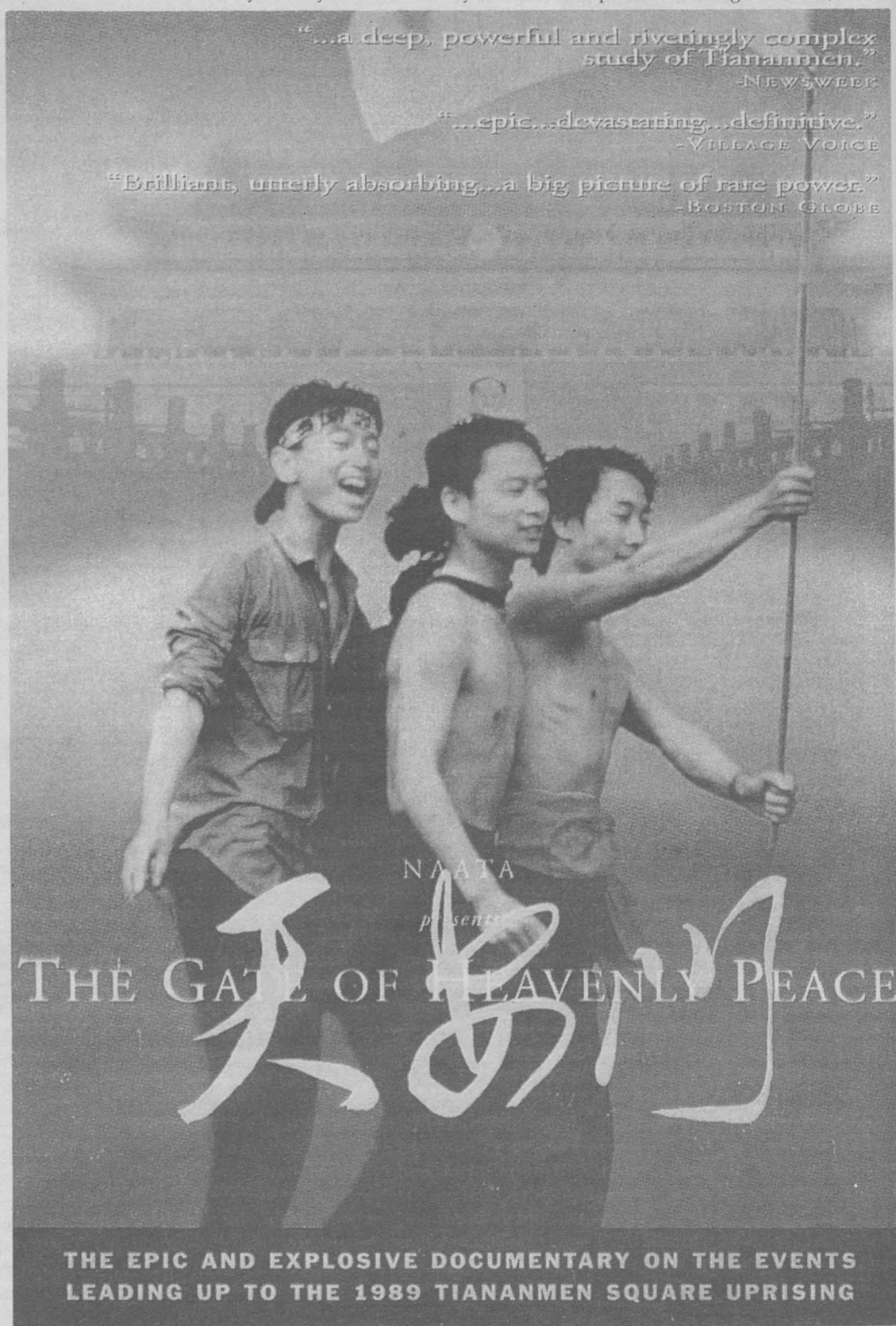
Students began to bring wreaths, and by the time of the actual funeral, the numbers were beginning to rise to dramatic proportions. By the time of the clashes in late-April, a full-scale protest was in effect. One can see on video three students, bowing down respectfully, seeking to

hand directly to the halls of government a list of democratic demands. Between them and the mass of students outside stood nine rows of police officers.

Seeking to gain some organization to what had obviously become a movement, new student unions began to form to facilitate representation. Renmin Ribao (or "People's Daily", the official state newspaper) came out with an editorial condemnatory of the students' action. Editorials in China are frequently the first indicator of swings in government opinion.

Initially, there was a vote by the students to leave the square. But after the vote was taken, when confronted by Li Lu, Chai Ling (one of the representatives) unilaterally reversed her position. She and other students decided to remain, contrary to the April 27 agreement. From that point on, there was never really any democratic organization present in the student camp by which to catalogue collective opinion.

The students who now rose to the top decided that it was necessary to escalate the pressure on the government, and a





## A review of *The Gate of Heavenly Peace* directed by Carma Hinton and Richard Gordon

hunger strike was soon called. As the days past, and the students' demands went unheeded, public support (which, after an initial outpouring, had begun to dwindle prior to the hunger strike) began to increase, and more people starting coming in to the square. Ambulances were soon running in to take the more seriously affected hunger strikers to hospitals. Some controversy arose within the movement with rumours of "cheating" among some of the strike participants.

As this all was going on, other confusions were taking place on the square. Offers of concessions by the Chinese government was passed by. One of the most noteworthy aspects of "The Gates of Heavenly Peace" is the way it documents the polarization on both sides. Moderates in both the government and the pro-democracy protests were quickly superseded by more radical voices. Some of the elements of the debate were also interested. For example, in their opposition to the government, many students purposefully couched their statements using exact language from Mao. This move was in part strategic, in part motivated by national identity.

Troops were sent in to surround the square, but their circle was soon broken by marchers coming from the outside. It should be noted that by this time the students were far from the only ones involved. A large number of workers had also become active, either by protesting directly, or by supporting the students with money and (for those not on hunger strike) food. With Mikhail Gorbachev set to visit on May 15 (the first Sino-Soviet summit in 30 years) things were moving to a head.

In the end, what was supposed to be a dramatic moment for the Chinese government ended in disgrace. Gorbachev's expected visit to Tiananmen (at 100 acres the largest public plaza in the world and a direct neighbor of the "Forbidden City") was cut short.

With the foreign journalist corps in town for the summit, the Tiananmen protest suddenly came to the center of attention. On the clips of the documentary, you can see Dan Rather walking into it with sort of a "What's this?" sound to what he's saying, soon to become, "We came for a summit, but we found a movement. What a moment, what a sight..."

Things only grow more complex from there on in. In a country in which "reform" is usually equated with "revolution", negotiations can be difficult. This may have been exacerbated by the internal difficulties within the student movement. With money pouring in from the outside world (including a large fundraiser in Hong Kong) actual struggles began to break out on the floor for control. Soon students, professing to be protesting for democracy, were speaking of "coups" and of who deserved the title of "commander-in-chief." A videotape interview with Chai Ling (who refused to be interviewed for the documentary itself, but protested strongly to it) shows her calling for the government, and stating her hope for bloodshed, and that there be no choice but to butcher the people (she claims her usage of the term qidai to mean "expecting" not "hoping for") — presumably, to rouse up opposition to the government.

A troop of 12 elder dissidents went out to the students to seek their withdrawal, but were not successful in their attempts at dissuasion. The square began to take on an almost carnival-like atmosphere, with tents and a "Goddess of Democracy" statue appearing, to be placed directly facing the square's portrait of Mao Tsetung. Maintaining adequate numbers on the square remained a consistent difficulty. At some point, it was decided that the hunger strike would be discontinued.

It is around this time (sorry for the confused chronology — for a full understanding, I would recommend seeing the film itself, and then checking up on some of the books now in print) that the first attempts to send the troops in were beginning. By the time of the final assault on June 3 and 4, they would number 200,000.

What then occurred seems to be of huge significance. Citizens of Beijing took to blockading the army at every intersection, essentially attempting to keep them out by virtue of sheer numbers. The video clips show the tension involved, with men and women screaming at young soldiers (soldiers caught between the conflicting loyalties presented by their government

and their comrades in school) that they cannot be doing this, that they cannot be attacking their own people.

With Tiananmen Square, the People's Liberation Army, traditionally the protector of the people and pride of the nation, was now (temporarily at least, by virtue of circumstance) the enemy. In the April protests, as many as one to two million people had marched, showing the broad base of disenchantment with the close-minded (and frequently elderly) officials in charge of the country. While the opening of China to trade 15 years ago had been accompanied by an idealized and romantic vision of Chinese progress, the reality for many people in the country continued to be things like unsanitary streets and difficulty in deciding basic life choices, such as renting an apartment or travel, without government interference.

With things turning for the worse vis-a-vis the relationship between government and protestors, four prominent pro-democracy figures, including the rock star Hou Dijian, entered the occupation of students' portion of the square, and announced that they would be starting a hunger strike, but at the same time cautioning the students on the need to uphold themselves the democratic principles they were calling for the government to implement.

On June 3 came the final stages of weeks of momentum. On that day, the government attempted an assault on the square, and again failed to get through (some have speculated that the reason the full military had not been sent in at that point was because they merely wanted to test resistance). On the Avenue of Eternal Peace, crowds blocked the oncoming troops at every intersection. Army vehicles had their tires slashed; trucks were laid across streets to form blockades. The 24th Army had to call a retreat. By this time, there were well over 100,000 people in Tiananmen Square, nervously awaiting news.

As army columns marched, bicyclists rode through the streets, announcing their movements, telling everyone "The Army is coming." The 27th Army was sent in, provoking, in some cases, rocks, sticks, pipes, and crude Molotov cocktails from irate citizens. The responded with tear gas, then belts, and were soon using gunfire indiscriminately, shooting people to get them out of the way. Those outside didn't believe the army was using live ammo, and as a result didn't always disperse when told to. Estimates of casualties would vary widely (from as low as 300 to as high as 5,000).

As the dawn of June 4 approached, and the troops came closer, a decision was made to abandon the square. Membership lists were hurriedly burned. The protest was over. All the shootings had taken place away from the square. Hinton said Friday, "The darlings of democracy in America had not really seen any shootings and not really known anyone that died." Many of the casualties had been workers and ordinary people, not students.

What remained would be the battle over history. On the footage of Chinese news, one can see the accusations of conspiracy and malevolent intent lodged against the protesters. Wanted lists were drawn up. Those caught attacking troops were sent to long prison terms or summarily executed. Of the key figures in the moment, some chose to stay and serve time in prison, others are now located in exile. And in an ironic twist of fate, one of the results of the massacre has been billions of dollars in tourist dollars brought by visitors to the square in subsequent years.

Hinton, in her own characterization of her documentary, says that more than anything it is about how to achieve change. Too often in our society, she says, we want change to be immediate, and we hence ignore the day-to-day building which is required to make it lasting.

How does one achieve change in a authoritarian society? Hinton is sympathetic towards the students, but believes a preferable approach would be to work slowly, concentrating on official channels and local democracy which would make later state-wide democracy more feasible. She has a point, however difficult one finds it difficult to criticize those who stand up say, "I've had enough, I can take no more." At the same time I must admit that not all battles of principle are successful, not all movements bring about change. Over-idealist perhaps, the students still represented in however fallible a form a valuable ideal. The initial reaction has only been a harsher government line — but only time will tell whether that position can last. Though the students may have made many mistakes (not pursuing negotiations sufficiently, not seeking democracy among them-



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selves, putting too many lives at risk for two little gain), I cannot help but respect something about their choice to stand firm. If nothing else, it showed the Chinese government for what it truly is: less representative than it would like to believe. It inspired hope, if only in a transient manner. For a brief moment, the people were allowed to speak.

In terms of the film, carefully compiled from over 300 hours of television footage as well as the homemade videotapes of visiting foreigners, Hinton and Gordon have done a fine job in presenting as balanced a picture as one might present without access to many involved, in particular those working in the Chinese government (who all refused to be interviewed). Films like this, which present an enormous value in historical insight, do not come without monetary cost. This one came with a cost of \$1.6 million, in large part funded by government grant programs which Republican proposals are soon likely to dispense with.

"Both sides [the Chinese students and the Chinese government] had a vested interest in preserving their side of the story," said Hinton. "I grew up on this education. This constant rewriting of faults as long as it's useful for my cause."

The footage presented in the documentary is not footage you would likely have seen without it. Gordon said that in the 400 hours of network coverage he looked at, not more than five minutes of it contained actual Chinese people. This documentary provides a partial rectification, by concentrating on a range of voices from among those actually involved, including not only students, but writers, workers, and parents as well.

As an example of the problems of previous coverage, Hinton cited the moment where the 12 elders went to speak with the students. The network covering the event (Spanish in this case) focused in on each speaker for the first 20 seconds, then panned away to the crowd. As it turns out, the first part of every speech was spent praising the students, whereas the latter part was spent giving them the medicine, i.e., exhorting them to leave. Probably because the photographers did not understand Chinese, they did not bother to catch this part.

Hinton, daughter of William Hinton (who wrote *Fanshen*, a classic of the Chinese revolution), said that the character assassination lobbed at her by some of the radical protesters differs little from that typical under the Mao regime. She feels that reform, if it is to be successful, must move away from this form of hyperbolizing, and from the idea that change must be total or nothing. People must learn to cooperate, and work together.

So let us conclude by returning to the square itself. Now it is relatively quiet, in comparison to the events of 1989. Every year, shortly before June 4, a detainment of troublemakers occurs, to prevent any thoughts of re-enactment. Much as China stereotypes all critics of the government as counterrevolutionary, the West has begun to stereotype China as the new Cold War foe, not recognizing the degrees of complexity within it, even within the government.

And the battle over history begins with. At Tiananmen Square, near where the body of Mao lies preserved in a crystal sarcophagus, the film concludes with the sight of workers whitewashing the monuments on the square. Memories aren't erased as easily.

Other sources you may want to check out:

THE GATE OF HEAVENLY PEACE home  
page:

[www.nmis.org/gate](http://www.nmis.org/gate)

*A Splintered Mirror: Chinese Poetry from the  
Democracy Movement*  
translated by Donald Finkel  
North Point Press, San Francisco, 1991





# Forum

Friday, March 28, 1997

## Smoking belies the intelligence of Bates students

A look at smoking both within the Bubble and without

by Rebecca Steer

Last week, a small cigarette manufacturer lost a court battle and became the first tobacco company to admit what the world has known for years: cigarettes cause cancer, nicotine is addictive, and teenagers and young people are the targets of tobacco advertising.

I can't believe how many people smoke cigarettes. I am so disappointed in our generation. We have been handed all of the tools to make the right decisions about our health and yet many of us are still smoking cigarettes. I hate cigarette smoke and cigarette smoking. I think it is one of the most disgusting habits (or pastimes, as some refer to it). I find it hard to believe that people my age do it. In fact, it seems as if it's becoming more popular.

Cigarette smoking was not a popular thing in my high school days. It was something older people did. I started noticing it more and more among people my age in college, which could be attributed to the different sorts of social situations college presents. Now, I notice the types of people who smoke. I know athletes who smoke (which makes no sense to me) and people who only smoke cigarettes when they have been

drinking. I know people who reward themselves for long stretches of studying by smoking a cigarette.

I am baffled by the incredibly intelligent people at this school who partake in an activity which has been proven to lead to life-threatening illnesses

*I am baffled by the incredibly intelligent people at this school who partake in an activity which has been proven to lead to life-threatening illnesses*

threatening illnesses, by people who have a relative or a friend whose life has been cut short by the long term effects of cigarette smoking, by people who worry about the greenhouse effect and lobby for rigid pollution control laws but don't think twice about putting toxins into their own lungs, and the lungs of others around them. These same intelligent people know that smoking accelerates signs of aging and stains teeth, yet they still smoke.

Fellow Batesies have tried to bum cigarettes off of me. This always amazes me. Where do I begin to explain the thoughts that go through my mind when this happens? First, I wonder if I really look like a person who smokes. I hope not. Then, I wonder how a person could feel comfortable approaching a person they obviously don't know very well and asking them for something that is, apparently, pretty valuable. I really like gummy bears, yet, I don't go up to strangers and bum a gummy bear off of them to tide me over until I can go to the Kwikie-Mart to buy my own pack. I'm guessing that this is the social side of cigarette smoking - it gives people the excuse to go up and talk to a person in hopes of getting something from them.

This is a touchy subject and I'm sure that smokers will not be anxious to compliment my writing skills after this article. I feel compelled to write this in hopes that other people who are sick of having a sore throat after a party and washing their clothes after hanging out in a dorm or house lounge in which people smoke will know that they are not alone. I have yet to meet a smoker who likes listening to a non-smoker complain about either the annoying aspects of being around people who are smoking or effects of second-hand smoke. Hopefully,



This Abomination brought to you by the Brominator

a few smokers will be more conscious of their behavior in public places. I understand that smoking is a personal choice and I choose not to. However, I am still affected by other peoples' choices.

When I see older people smoking cigarettes, I feel sorry for them and assume that they have been smoking for years and are truly addicted. I presume that they would quit if they could. I meet such people and pass by such people everyday. I exchange a sort of one-sided, unspoken contract

with them in which I vow never to make the mistake they did and never to smoke. It seems to me that each addicted cigarette smoker would want me to know that they would quit if they could. They would want me to know that they no longer enjoy spending money on something which is not always socially acceptable and endangers their health. I don't think I will ever meet a person addicted to smoking cigarettes who will encourage me to start.

## Irish heritage goes far beyond green beer

Dear Editor:

Last Monday, several events occurred on campus that we, as Irish-American students, found very offensive. These events were centered around the "holiday" of St. Patrick's day. The original intent of the festivities was for all to have a "good time". Unfortunately as Irish-Americans who remain close to their cultural ties, we were appalled at all of the gratuitous events that we witnessed.

Arriving at Commons on Monday night we saw that all of

the Corned-beef was gone. This was a horribly insensitive message that was sent to every student, not just Irish, that the Anglo students at Bates simply do not matter because we are an invisible minority. In the eyes of the college, we simply do not matter at all.

*The "puddle jump"... is yet another example of the insensitivity that cultures are shown at Bates.*

This was not the only event that marred our would-be holiday. The Bates College rugby team thought of our holiday as a good excuse to further horrible, damning stereotypes, such as that of the Irish as drunks and making their beer green, like

our beloved Emerald Isle. This kind of insensitivity should strike fear into the hearts of every member of this community, not only us Irish.

trivializes all that the tradition stands for.

We believe that this is a very serious event and that we, as a college, can no longer let this kind

## Letters to the Editor

The "puddle-jump," in which several members of our community plunge themselves into the murky depths of Lake Andrews, is yet another example of the insensitivity that cultures are shown at Bates. The Irish have a proud tradition and this event

of savagery go on. It demeans us all, not just as Irish-men and women, but as people. We think that the Hate Crimes and Bias Incidents Committee should definitely look into to these atrocities. We are not against this holiday, we, as Irish-Americans,

only wish that this holiday would be celebrated more appropriately. The College, as part of multicultural education, should take the responsibility to inform all about these grossly overexaggerated stereotypes and ignorances. Please hear our cry for justice!

Sincerely,

Thomas J. Mita '00  
Jamison E. Girard '00

**Green beer make you sick? Try the Student, we can't offer you color, but you will feel better in the morning.**



# Take your smelly cheese and shove it

Argument in letter had more holes than Swiss and smelled like Limburger

To the Editor:

Normally I enjoy thumbing through the simplistic complexities of our beloved *Bates Student*. It regularly features well written, thoughtfully constructed articles covering the most current events and dealing with the important issues of our days. I was, however, appalled at the garbage published in last week's Letter to the Editor: the pathetic whinings from Miss Wisconsin, Karen Janke. Janke's writing not only reflected her regionalist Wisconsin privilege, but also insults the diverse atmosphere we strive for here at Bates.

The apparent motivation behind Miss Janke's letter was the mishaps of the *Student's* staff, who mistakenly identified Oshkosh as a town in Minnesota and not the home state of Karen.

I would like to remind Miss Janke that as much as our *Student* staff tries, there will almost always be that one error that slips by the Copy Editors. Errare est humanum. Miss Janke's flagrant attack on the *Student* staff is a blatant example of her unrecognized Wisconsin

PRIVILEGE!

Perhaps Miss Janke has never read the *Student* before, not noticing the occasional extra "period" or misuse of quotes. More likely Miss Janke regularly reads the *Student*, yet refused to stand up against the flaws of the staff until it affected

her personally.

As for the content of Miss Janke's article, I question her use of mysterious "scary statistics." Karen, a student writing a history thesis, need not be reminded the importance of citing her sources. Without a proper source, Karen's

anti-American statistics should be seen as nothing more than a figment of her Wisconsin imagination. Moving on. Miss Janke asks some very, very basic geography questions, insulting to our geography-saturated minds. I retort ... Orel, Irkutsk, Islamabad, 8, and the Niger. Child's play, Janke, child's play.

As for Miss Janke's personal experience, I would rather not be bothered with her sob stories of the

enough to recognize the role of Baghdad in the military sphere.

I pray that Miss Janke has learned something in her four years at Bates. We all entered this school with hopes of learning something of each other's cultures, languages, religions, and, of course, regions. I would like to remind Miss Janke that there is some take in this experience, and not just give. If Karen must grasp on to her Badger state pride, that's

world outside of her Wisconsin reality, I suggest she take her Super Bowl ring and head back to Green Bay. I'm sure she can find a position in the Meat Packing industry waiting for her return.

"Sincerely,"

K. Patrick FitzGerald '97

*I was ... appalled at the garbage published in last week's letter to the Editor, the pathetic whinings from Miss Wisconsin, Karen Janke*

## Letters to the Editor

Eau Claire public school system. I am curious why the daughter of an erudite geography professor was brought up in a state with such a pathetic education system. May I suggest that Mr. Janke pack up his bags and move to upstate New York, where children are intelligent

perfectly fine. But at least accept the fact that there are 49 other states in this union, not to mention some 187 beautiful countries that exist outside our own. Karen, Trivia Night is over. There's some damn good cheese in Vermont, too. If Miss Janke cannot visualize a

Write for the *Student*. It is a lot easier than finding Wisconsin on a map!!

Remember kids, just because this is the last issue of the semester doesn't mean we aren't still accepting submissions. Please contribute to the thesis of a *Student* staffer.

**La diabetes es discreta...**

16 millones de estadounidenses la tienen—y la mitad de ellos lo desconocen.

**Es grave...**

ocasiona problemas de salud importantes si no es detectada.

¡Pero el tomar un examen sencillo podría salvarle la vida!



25 de marzo de 1.997

Averigüe su riesgo de padecer Diabetes.

Llame al  
**1-800-DIABETES**  
1-800-342-2383

un programa de la  
**American Diabetes Association.**  
www.diabetes.org

LIFE IN HELL

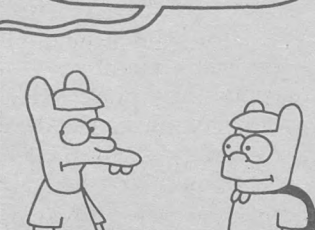
**WILL & ABE DISCUSS LEPRECHAUNS**



WHY DON'T THEY KEEP THEIR GOLD LOCKED UP IN A VAULT? OR IN ONE OF THOSE BIG WOODEN TREASURE-CHEST THINGIES?? THAT'S WHAT THE DORFS DO!!



WHAT ARE LEPRECHAUNS, ANYWAY?



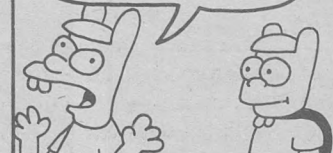
WHY ARE LEPRECHAUNS SUCH DORKS?



I WENT TO THE END OF THE RAINBOW ONCE. BUT THERE WAS NO POT OF GOLD.

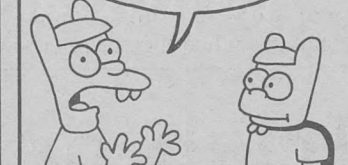


THEY'RE JUST MIDGETS!!



©1997 BY MATT GROENING

IF THEY WANT TO KEEP THEIR POT O' GOLD A SECRET, WHY DO THEY TELLEVERYBODY WHERE IT IS?



LEPRECHAUNS ACT SO DORKY! THEY HAVE STUPID LITTLE BEARDS! SOME OF THEM! AND WHY DO THEY HAVE TO ACT SO CHIPPER??



MAGIC MIDGETS.





THE  
BATES STUDENT

Established in 1873

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Policy

The *Bates Student* is published weekly by students of Bates College when the College is in session. Editorials represent the majority opinion of the Board. Views expressed in individual columns and features are solely those of the author.

The opinion pages of the *Student* are intended as an open forum for the Bates community, and we invite all who are interested to contribute. Letters to the Editor must be received by 4:00 p.m. on the Sunday before publication. All letters must be signed, though in special circumstances the newspaper may be willing to withhold names upon request. Letters may be delivered in person to Room 224, Chase Hall, and should be either laser-printed and single-spaced or saved on a 3.5" computer disk in Macintosh WordPerfect format; or sent via e-mail to [awright@abacus.bates.edu](mailto:awright@abacus.bates.edu). The *Bates Student* reserves the right not to print letters and to edit letters for length and clarity.

Postal correspondence can be addressed to: *The Bates Student*, 309 Bates College, Lewiston, ME 04240, or telephone (207) 795-7494. Subscription rates are \$22 for two semesters or \$14 for one semester. Checks should be made payable to *The Bates Student*.

## Staff Editorial

## Gen.Ed: the new religion

We're going to begin this week's editorial with a little story, courtesy of one of our editors, which you can believe or not believe.

Let us say hypothetically that there was a Short Term to Japan two years ago. And let us say hypothetically that it consisted of six debaters and two coaches. But all that information isn't really pertinent. What is pertinent is that during that Short Term, there was a period when the team was staying in a hostel in Nagoya, under the supervision of this old German guy. After spending a day sight-seeing, seeing castles, climbing castles, whatever, around four o'clock suddenly the Japanese hosts and hostesses began to look very concerned. They huddled around in a circle, glancing at their watches, in heated discussion.

It turns out that they had made a deal with this German fellow. In exchange for cheap accommodations, they would bring the Batesies in for mass. As it turns out, the German fellow was a priest, and this was a Catholic hostel. Trouble was, they'd forgotten, and mass was presently being missed.

Upon hearing the news of this transaction, our travellers were a bit perturbed. As a group consisting of several Protestants, several Jews, some Catholics and at least one atheist, the thought of selling one's soul for a night's stay caused a moment's break for group discussion. Do we cave in to what essentially consisted of blackmail? Or do we lose our beds for the night? Eventually, a compromise was reached. The Batesies would sacrifice five volunteers to attend the service.

Three of the Batesies got to play a game of hearts, which went quite well, thank you. But the other five got even more of a treat. Presented with the rare opportunity to lecture to five infidels, the priest's heart filled with joy. He let them know what sinners they were, and exactly where they were going to be going after they got done with their time on earth. He knew that they may be free for the rest of their lives — but that for that fifteen minutes, they were his.

Why are we telling you this story? Well, it seems that when the thought of the gen. ed. requirements came up, this is the first thought that came into our collective head: The priest of biology, or the priest of the fine arts, or the priest of culture lecturing out there to the infidels, who would be free for the rest of their lives but for that fifteen minutes would be his, all his, except when the priest was a woman (in academia that can happen).

It's not that we think that general education is bad. We're actually quite fond of it. We feel that an important part of any college experience is to gain a wide range of exposure to different potential interests. Without a broad understanding, one cannot come to have an appreciation for interrelations, social implications, and other crucial aspects of any academic or personal endeavor, regardless of discipline. We would like to reflect, though, just for a moment on whether mandatory mass is the only way to do it. As we reflect, we'll ramble on a bit with some thoughts on the various proposals, why we like them generally, but why we also want to continue thinking about the overall impact. Is there a coherent philosophy, aside from skill attainment, which is really not much of a philosophy at all, that is being sought here?

The mandatory first-year seminar, while a praiseworthy attempt at revamping a decrepit advising system, is not the only solution, nor necessarily one that we're looking for. Worst-case scenario (worst-case scenarios do happen, so they're fair bait): You get stuck taking a sub-beginning level class in your fourth choice department, you don't like the professor, and you get stuck with them as your advisor for the next two or three years. Writing? Do you mean to tell us that every professor at Bates is qualified and/or interested in teaching a "How to learn writing in ten weeks or less" course in place of their chosen upper-level elective? Let some choose advisors from FYs, but give people other options.

We concede that the science requirement needs to be three

courses, but at a price. The science classes at Bates need to start granting more room for self-direction, encouragement of interests, social relevance and interdisciplinary work. Courses such as Bio 101 are notorious for not only bringing down G.P.A.s, but also intentionally obfuscating any enjoyment that the discipline once may have held for curious minds. There's a reason that students at Bates outside of the science departments don't take science classes, and it's not necessarily because they've been acculturated against them by society. Rather, many of us have become acculturated against them at Bates. They talk about concepts, we see lists of terms.

Foreign language? Like the first-year seminars, you need to think not about John Stuart Mill at age six studying his Latin, but about whom this is actually going to affect. This requirement contains the inherent presumption that it is possible and worthwhile to teach an unwilling, uninterested student a sufficient amount of a foreign language to be personally beneficial to him or her, and that this could be done within two semesters. If you're seeking to vilify the foreign languages, this might be good, otherwise we don't know. If it does go into effect, there will have to be more faculty, looser prereq. requirements for going abroad (we don't buy this "could have been planning since sixth grade" - sorry double majors - sorry science majors - sorry transfer students crap), and waivers for those already proficient in a second language. Need to learn one while at Bates? Think about the priest.

Math, like the sciences, is good in the abstract, but needs to be made more alive and more interesting. We can deal with the fine arts. Human cultures — we agree conceptually, but don't necessarily like the language of any of the proposals that have come forth. The more specific these proposals become, the more difficulty we'll have in understanding them. As one chemistry professor said at the last faculty meeting, it's getting to the point where someone has to have taken all the requirements first before they can understand which courses fulfill them. Behavior? We'll behave ourselves. Close reading? We'd comment on it, but we don't know what it means. Deep texts are good, but we've come across some texts in some of our classes which weren't too deep, so obviously this doesn't mean every class. Is it like the third grade, where the teacher teaches you how to read? We hope it's not too close; otherwise it could lead to eye problems. Thesis? Touchy subject in this office. Try back in a few weeks.

We're told that the number of required classes won't be increasing, but this is by the same people who count 12 or 13 or 17 as a "third" of 32, and by the same people who don't count a required first-year seminar as among the new requirements. We are also aware that addendums (key word here: add-endums) are rapidly being tagged on by the science department on others, and the new requirements are, even if not more numerous, far more specific. As such, double-dipping isn't just a good idea, it's a necessity. If a course can teach more than one skill, than you can acquire more than one in it. Do you mean to tell us that, say, if students takes Mathematical Methods of Physics, that some will learn physics and some will learn math but none will learn both?

So what does this come down to? We like all of these requirements. And if you added fifty more, they'd probably sound worthwhile as well. But are they something someone paying \$30,000 a year is going to want to spend a year-and-a-half fulfilling? Is interdisciplinary a laundry list, or is it something dependent on individual efforts by professors and students? If Bates is doing what it professes to do, teaching students to learn and being interested in learning, why is it so concerned that they might be left with one free course to choose on their own, maybe do some studying of their own volition?

But we keep thinking about that priest. And this is what it comes down to: We need the beds. So we'll send a few of our party over to the lecture to take notes. But don't blame us if they doodle.

## Never pet a strange Bromley.

Don't take candy from a strange Bromley either (as all Bromlies are pretty strange don't take candy from any of them just to be safe).

I guess in light of my previous statement I should make clear that there is but one Bromley.

Okay, so I'm babbling, but for someone who needs to write a forty-page thesis, this is good practice.

Remember kids, caffeine is a drug.



# Around Campus

Bates: day to day,  
hour to hour,  
what goes on ...  
and when

Bent Wookies and Chicken Soda,  
My Dialogue with the Daily Typist

By Michael Della Bitta

So I got assigned this article to interview the Daily typist. Turns out I know him a little bit ... anyway, I followed him to the C.S.A. office at approximately 8:15 P.M. on Wednesday, right after the Simpsons. He opened the door, powered on the computer, and a conversation ensued. Here's the result: (Sorry, everybody.)

KEITH: What?!!

ME: What, what?

KEITH: It's an Anthropology department luncheon.  
<reads>

"Majors and other interested students welcome."

Says to run it on Thursday, 2/25.

ME: 2:25?

KEITH: Yeah.

ME: Like, at a certain time?

KEITH: It's the end of March ...

ME: Oh, 2/25!

KEITH: Like, February ...

ME: Like, the date, not the time!

KEITH: Yeah. <pauses. shakes head.> I don't get it.

ME: Um, so, can you state your name for the record, please?

KEITH: Um, my name is Keith Gauger.

ME: Well, what's your middle name?

KEITH: I would rather not go into that.

ME: Well, people want to know!

KEITH: No, no, no.

ME: C'mon!

KEITH: There's a certain sector of privacy that, you know, a Daily typist has to keep from the public.

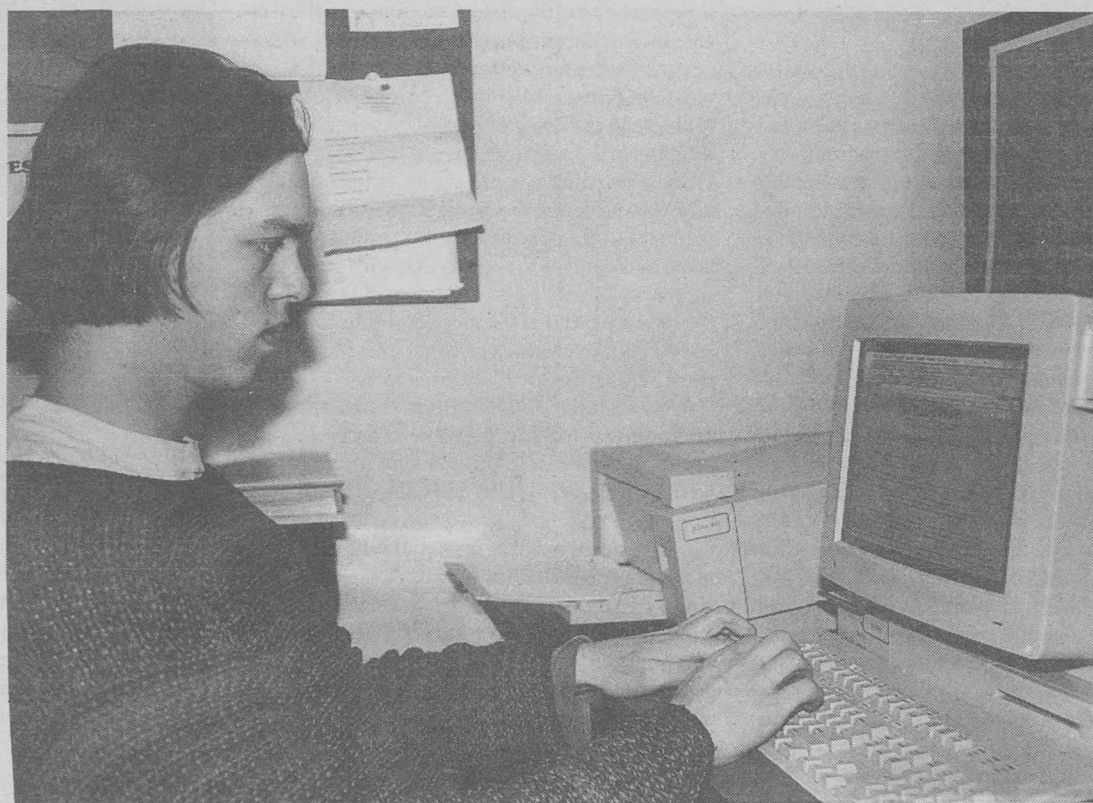
ME: So, you're saying that, like, there's the two natures of the Daily typist, like the public side and the private side?

KEITH: Yeah, exactly.

ME: I see. <pause.> Um, so, could you describe a typical day of being the Daily typist?

KEITH: Ahhh, well it depends on ... you see, there are many different styles to typing the Daily. There's the militant approach, which, ahhh, you come in and get most of the Daily done before the four P.M. deadline-  
ME: Ahhh, could you hold on a sec, I have to see if this is coming out on tape ...

KEITH: Okay. ...



The man and his mission.

Amanda Hinnant photo.

<click, pop, pause, etc.>

ME: Alright, go! Sorry.

KEITH: Okay, there's the militant approach, which is coming in early, getting it done early, and uh, having a finished product done by about 4:30.

ME: Mmmhmm ...

KEITH: Then, there's the lax approach, such as mine, where, you know, the whole process is scheduled around the Simpsons.

ME: The Simpsons.

KEITH: Yeah.

ME: So you only do it after the Simpsons or before the Simpsons ...

KEITH: I hardly ever get to it before the Simpsons. I don't ... I have a precedent in my life that nothing can come in front of the Simpsons. If it's going to go into Simpsons time ... <shrug.>

ME: Forget it?

KEITH: Exactly.

ME: So, alright, after the Simpsons, you come over here, and you sort through papers as you're doing now?

KEITH: Yeah, I sort through the blurbs, um, I divide them into ones you have to copy and ones that you have to type up ...

ME: Copied ones are the ones from the last Daily?

KEITH: Yeah, things that which are already typed up or ones that Claire has already put into the computer for me.

ME: Okay. Claire who?

KEITH: Claire ... oh, I'm going to mispronounce her last name. ... LeVallier? LeVallé?

ME: Uh, it's L-A-V-A-L-L-E-E.

KEITH: <presumably correct> LaVallee?

ME: I don't know. There's a lot of double letters.

KEITH: Yeah.

ME: Um. So, okay. So, do you get, like, I mean, you get all these slips that everybody's written up, do you ever get anything you just can't read or ...

KEITH: Oh, yeah. ...

ME: Stupid or ...

KEITH: There are couple of people who, when you see their names at the top of the blurb, you just go, "God. You know, why can't these people, uh, what did they get in penmanship?" You know?

ME: Yeah.

KEITH: ... but, you know, there are also the people, who, like this, here, it's just beautiful. <lifts Daily announcement slip> Makes you proud to be the daily typist. Kudos to the Bates Arts Society. <laughs.>

ME: So, um, so how do you feel about being the guy that creates the piece of paper that gets put on the table so that people that are eating lunch alone don't look like total losers?

KEITH: <laughs.> I feel like I'm contributing to some good, because I've been in that place many times. You know, you walk through, nobody in the middle room, you walk through, you get to the hallway, you don't see anybody when you make that crucial turn, and you just think to yourself, you know, "Eatin' alone in the small room. At least there's the Daily."

ME: I see. When you used to read the Daily before you were the Daily typist, did you ever really consider this job, or how did you get this job?

KEITH: Well, I've always desired a job such as this. I mean, I have a tremendous amount of power on this campus. If I want to say when an event's gonna take place, I'm the one ... <laughs.> This is probably not good to put in there ...

ME: Oh, well!

KEITH: Shit! Well, no, I never really thought about being the Daily typist until I saw an advertisement hanging around Chase Hall that said, "Interested in typing the Daily? Come see the C.S.A. office!" It's the only job on campus I know of where you can basically make your own hours. You can do this any time before midnight, when they close Chase Hall.

ME: Well, you've started to make refinements to the

Continued on Page 17



# How I (Did Not) Wrote My Thesis

Advisor evasion in five or six easy steps.

by K. Patrick FitzGerald  
and D. Wyatt Wartels

The Senior Thesis, the joy of all graduating seniors: a culmination of four-years of hard, intensive study, all captured in one cohesive unit of text. To involve thorough investigation, deep analysis, and detailed description in one paper asks very little of someone who has dedicated him- or herself to the rigors of the College's academic requirements. Completion of said thesis requires many skills acquired over the previous four years. Naturally, such skills include methodology, research, scribing, editing, and other such techniques picked up over the course of the collegiate days. Yet, there are many such tasks that often go unmentioned in the thesis process, processes such as procrastination and evasion. Procrastination rears its ugly head in varied states: pinball, Star Wars, Blue Goose, toilet cleaning, massage parlors, nail filing, dish washing, and many, many other ways. Students not yet writing the thesis understand this concept quite well and will only learn it better in writing their own little "T." Evasion, however, is a process celebrated by seniors all too often during the thesis creation. In saying this, it is necessary to define and document Thesis Advisor Evasion and to detail its behavior and activities.

Evade (i-vad'): 1. To escape or avoid by cunning. 2.a. To avoid the performance or fulfillment of their responsibilities. 3. To avoid giving a direct answer to. 4. To elude or baffle. To use cunning in avoiding or escaping.



Trees offer good cover.

Advisor Evasion is an evil, yet necessary, part of the thesis process. Let's be honest. In writing gross amounts of text in one or two semesters time, things will not always be done according to plan. Chapters will not always be completed on scheduled due dates, ILL requests are not always quite, "readily available," and interests occasionally drains from the project. Given such problems one can, of course, confront the issue and confess to the advisor with sweaty palms and shifty eyes. However, it is much, much easier, and often more cunning to employ a certain element of vagary and to play the Thesis Advisor Evasion Game.

Disclaimer: The authors claim no responsibility for the possible effects such evasion may cause on one's relationship with one's advisor and/or GPA. Evade at your own risk.

The authors recognize that while there is no one best method of advisor evasion, there are several techniques that can be employed with positive results. We suggest the following strategies, depending on the Advisor/Advisee scenario. The following stories you will be reading are real, based on the real lives of actual seniors avoiding real advisors. The names of the involved have been changed to protect the innocent.

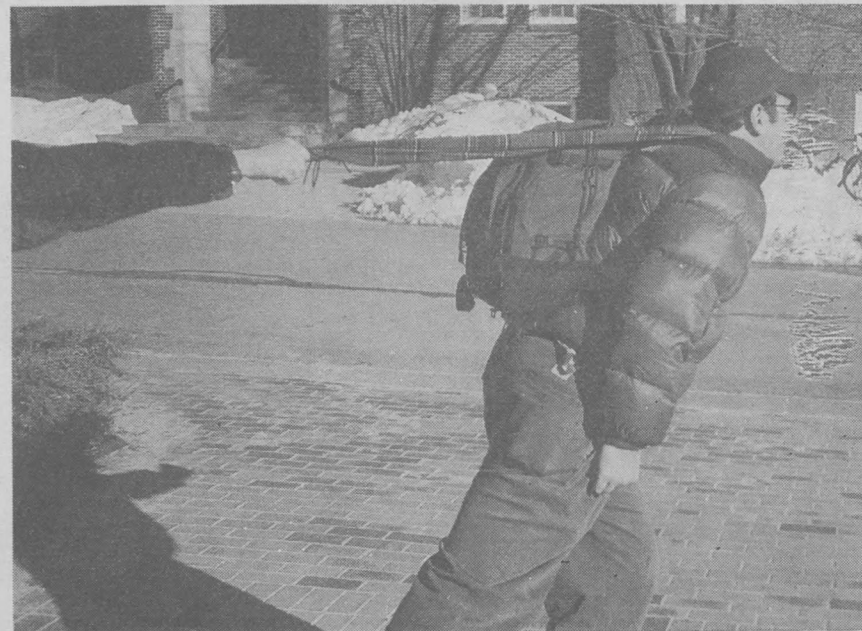
## Example 1: The Call Screening

Background: It's early on in the thesis project, maybe second or third week of the semester. A certain Niles L. '96 has been denying the concept of 'thesis' at all levels. Although registered for History 457- the Senior Thesis, he has done nothing about the work. Topic? What topic? Library? Where's that? The high levels of denial continues until one afternoon. The advisor caring, in his way, for the young, misguided student, decides to telephone his protegee. In short, the advisor is after young Niles L. Niles, anticipating this fateful call for weeks, freezes at the sound of the ring. What should our advisee do?

A) Pick up the receiver, take a deep breath, and admit that he has done nothing.

B) Pick up the receiver, clear his throat, and, in the most mature tone of voice he can muster, detail the wealth of information that he has acquired in the last two weeks, unbeknownst to his advisor. A clever fabrication, useful in the pinch.

C) Having declared in the beginning of the semester



Ooooh ... Another one bites the dust.

Amanda Hinnant photo.

to his roommate(s) that he will not answer any incoming calls, and that all callers must be properly identified prior to his acceptance of the call, young Niles sits back and lets someone else do his dirty work.

D) Consumed with Atari's latest edition of Space Invaders, Niles lets the handy Bates Voicemail system deal with the advisor's call.

The answer to this scenario is a tough one. Although C may seem like the best answer, it can be risqué; some advisors have been known to change their tone of voice and claim to be a representative from the Miller Brewing Company's personnel department. Option D would be the safest bet in this case.

## Example 2: Stop, Drop, and Roll.

Background: David W. '97, cool in his ways, figuring that he is well into the thesis, spent the evening at a certain tavern at the end of Wood Street. Where else can he engage in sophisticated banter amongst peers? Having slept through his 9:30 A.M. thesis appointment, and arriving at Memorial Commons some time after 12 noon, he feels that he is in the clear. Duped into thinking that Commons is a safe haven for the irresponsible, immersed in curly fry heaven, David suddenly witness the impossible - the Advisor marching through Commons, happy tray in hand, headed in his direction. David has no time to think - he should ...

A) Quickly remove Curly Fries from his greasy mouth, greet his advisor, and explain that he missed his appointment due to the aftereffects of Busch and the joys of his futon-sponsored slumber.

B) Stand up, offer the tenured profes-

sor some delicious curly fries, detail the length of his meeting with the head librarian of Bowdoin College which unfortunately coincided with their appointment, and engage in frivolous discourse regarding his work in progress, Chapter Two.

C) Throw a head fake, hit the welcoming Commons' tiled floor, crawl past the protecting salad bar, and run Michael Johnson-style to safety.

To quote our wise David on his choice of action C, "I was on my hands and knees as the Sociology Department emerged from their weekly meeting. Shaking as I peered to see my advisor glance towards the fro-yo machine, I cut out of Commons so fast that Bob Volpi later asked me what kind of sneakers I wore." Kudos to David.

## Example 3: Deception? Disguise!

Note: Advisor Evasion does not have to be an on-the-spot decision. With minor planning, our PhD'd mentors can be fooled by something as simple as the traditional Groucho Marx glasses-nose-moustache disguise.

Background: It's late in the semester and Julie G. '97 has not handed in Chapter Three, promised to her advisor some days prior. Fully aware that her advisor crosses the corner of Campus and College at 2:57:04 pm, young Julie must also

cross the fated intersection, *eo tempore*, as not to miss her 3:00 class. Her options may seem limited, but there is hope. What should Julie do?

A) Meet her advisor on the star-crossed corner and admit that she had not yet completed the promised work.

B) Hastily confront the professor, mentioning something about printer problems as she trots off to class.

*We suggest the following strategies, depending on the Advisor/Advisee scenario. The following stories you will be reading are real, based on the real lives of actual seniors avoiding real advisors. The names of the involved have been changed to protect the innocent.*



Ask

Fifi...

a weekly column by



Fifi Shalom

Dear Fifi,

I'm a senior. When should I start my thesis?

Sincerely,

Confused '97

Dear Confused,

Whoa there, senior, hold your fire! We're talking about your thesis, not a race. You have plenty of time and so much to think about before you start.

First, have you declared your major? If not, remember that self-designed majors offer a wealth of advantages at this point. There's no "average thesis length" to which departmental devotees can appeal in attempting to criticize yours; you may remind them that too short, inaccurate, irrelevant and crappy are all subjective classifications.

Next, consider whether you want to write an honors thesis. If Fifi's calendar is right, it may be too late for this, but don't rule it out.

Whether you pursue the H-word or not, don't be intimidated by the process; remember that good theses come in all shapes and sizes. A thesis can be anything from a Haiku to a potted plant to a treatise on Albanian Barbarians.\*

Intro, outline, bibliography — blah blah blah. Everyone has those; they're a dime a dozen-million. Think big — puppet shows, doodles, dioramas. A Barbie whose hair you can cut! A volcano that really explodes!

If you decide to go "traditional," don't start without the proper office supplies — a plethora of Post-its, hundreds of highlighters, and some index cards. Bring these to your thesis meetings (if you have time for any). Shuffle them around. Mumble.

Presentation is everything, and font is the essence of presentation. Choosing a font is something you definitely don't want to rush into. My Hotheaded Cousin '87 chose Times 3-point on a whim, and was forced to turn in his thesis with thirty blank pages at the end in order to meet the suggested length. On the pages that had print, it was so small his advisor went blind trying to read it and, on her way to complain to President Harward, she was hit by a Shriner bus (she couldn't see!) and he spent the rest of his life working at Christie's to support her unusually dependent large family.

Don't let this happen to you! When selecting a font, take your time, and use this rule of thumb: "Ten point or below — Shriner bus, oh no! Seventeen point size — Even Gumbel was more wise."

The time has come, Confused Senior, to think about beginning. Look yourself in the eye, take a deep breath, and relax. Whatever sort of thesis you might eventually pursue, don't listen to the doomsday criers who tell you a week is not enough time. It's all about smelling those roses.

Yours,

Fifi

\*Actual Bowdoin thesis topics

Let Fifi wrestle with your querulously quaint quandaries in her weekly column! Send questions c/o Fifi to jweiers@bates.edu, the Bates Student at Box 309, or bring to 224 Chase Hall. For safety, do not put "gened" in the subject of your email. "Fifi-ed," however, would be okay.

Continued from page 15

Daily, you've started to put in a couple of things that you wouldn't see in there before, such as, the Chicken Soda thing, and for one, I'm sure people want to know about the Chicken Soda thing, so could you explain about that at least, and just talk about, uh, you know, being a little bit more random when it comes to what goes in?

KEITH: See, I think that ... it's my opinion that people don't want a boring Daily. People would like a Daily which, you know, grabs them by the shirt while they're sitting in Commons, and says, "Hey! Read me! Interesting things are happening! Here! At Bates College!" I try and do that for people. I mean, things like Chicken Soda I honestly believe brighten up people's day.

ME: But what is Chicken Soda?

KEITH: I don't know that I really want to go into it because it's not officially copyrighted as of yet. Chicken soda is still in the testing phase.

ME: But will we hear more about Chicken Soda in the future?

KEITH: You think there's significant interest?

ME: I'm sure people noticed something such as that, or they'd notice things like that when it's not just a two week advertisement for what the Gala theme is, but when this random announcement for Chicken Soda pops up, people are kind of curious.

KEITH: Yeah, well it's something that Matt Tavares and I are planning, and, uh, hopefully we'll be doing taste-testing in Commons during Short-Term.

ME: Okay, so we can look out for that.

KEITH: Definitely. We're still trying to decide whether we want it to be bouillon-cube-based or Ramen-noodle powder-based. Those are the two directions we're heading in right now.

ME: Alright, uh, what do you think about Wisconsin?

KEITH: <matter of factly, a la Jerry Seinfeld> I don't really like Wisconsin. Um, I just, you know, Wisconsin just doesn't seem like a good place to be. I don't know too many people from Wisconsin but the people that I do know will do things such as write in a three-page-long letter to the Editor of the Bates Student explaining their Wisconsin pride and whatnot. They tend to be a bit, ahhh, what's the word I'm looking for, um, <long pause> uh, <another long pause>

ME: The good thing about print media is there aren't any long pauses.

KEITH: Exactly. And I can sit here and think about the word as long as I want to and nobody will know that it took me twenty minutes. <laughs> I'm not sure what the word I'm looking for is. <pause> Especially after Trivia Night. Trivia Night scarred me against Wisconsin.

ME: Well, that's kind of interesting, nice segue, because you're also the General Manager at the radio station. Is it hard to, like, you know, you have classes, you have the Daily every day ...

KEITH: <melodramatic disbelief> Classes?

ME: ... you have to worry about the station, you carry a beeper for the station, you know, you have a lot of responsibilities. Is it hard to get them to coexist?

KEITH: Well, that's one of the reasons why I took this job, because I can make my own hours, and decide when it is that I want to come in here and do this. There are nights I won't get in here until eleven o'clock and in an hour I have to try and print out a Daily for everybody to read the next morning. Um, but then again, there are times when I don't have ... the

duties at the radio station are not necessarily office hour type of things ...

ME: Mmmhmmmm?

KEITH: So when I have to do, you know, five or six hours of work for the station, I can do that and still get the Daily done. Um, classes are a different story. <chuckles>

ME: Alright. I guess I should give you one final question before I go because I have to transcribe all of this; the longer it is, the more of a pain in the ass it is ... What do you think ... What's your preference, okay? Ahhh, crumple, or fold?

KEITH: <pause for thought> I'm a crumple person. I'll own up to that.

ME: Okay.

KEITH: Most definitely. I think that does say a lot about people, though, whether they're a crumpler or a folder.

ME: Um, well, I guess as a follow-up question, I should ask what you think about the toilet paper at Bates College?

KEITH: I'm not a big fan of it. Although I don't know that, uh, a half-page long article in the, whatever section it was, what was it?

ME: Ahhh, Forum?

KEITH: Yeah, the Forum section. I don't know that a half-page long article is really the most appropriate use of newspaper space. I mean, I was ...

ME: So, but you do agree that ...

KEITH: Awww, yeah ...

ME: ... Page-long interviews with the Daily typist are ... and pictures are definitely a good use ...

KEITH: Of course! I mean, these are human interest stories! <laughter>

ME: Okay. Uh, well, thanks a lot!

KEITH: Yeah! No problem!

ME: Any last words?

KEITH: Um, don't bend your Wookie!

ME: <chuckle> That sums it up pretty well!

## Hello this is x (professor), is y (advisee) there? ... Click.

Continued from the previous page

C) Drop into Small House for a quick visit with D.Z.Z. '97, only to make herself 10 minutes late for her 3:00 class.

D) Revive her Halloween costume as a Wookiee, and proceed down Campus Ave, giving her baffled advisor a friendly "Aaaaarrgheroooo!"

Julie, being a keen senior with four years of experience, accordingly chose option D. Of course, your costume need not be as complex as Hans Solo's side kick. A large hat, or some funky sunglasses can do the trick. Some students have been known to dress as a member of the Ski Team, using a pair of Rossignols to veil their true identity. Unfortunately, poor Julie's action did not pay off. Said advisor later learned of our Wookiee's true identity from the department Chair and exclaimed, "I've been deceived! Deception! I've been deceived, what deception!"

Although we have provided ample methods of Thesis Advisor Evasion, there are an infinite number of ways that you can play the game. Den avoidance is advisor avoidance. Using a peer to set a pick in extreme circumstances is not out of the question. Taking alternate routes to class, avoiding the proximity of your advisor's office is a wise choice when needed. Who's to say one cannot go from Carnegie to Hathorn via Lisbon Street? We'll leave the details of Thesis Advisor Evasion up to you and your imagination.





# The Arts

Friday, March 28, 1997

## Abingdon Square opens this weekend

by Gussie Fallerder

Understated and overwhelmingly thought-provoking, *Abingdon Square*, written by Maria Irene Fornes and directed by Alice Reagan '97, is one of the finest thesis works out of the Department of Theater and Rhetoric that I have seen all year.

As I entered Gannett Theater earlier this week to view a dress rehearsal of *Abingdon Square*, Reagan's senior thesis production, I was transported back to last spring, when I myself was fortunate enough to have been a part of a thesis performance piece. That experience brought me a great amount of joy, in that it allowed me to witness firsthand the maturation of a friend's academic work, which ultimately emerged powerfully on stage here at Bates. Reagan's production took me back to that time. Her clear growth as an interdisciplinary student of theater left me feeling nostalgic. The play she directs is a dynamically cast, skillfully set, well-lit, excellently clothed, finely acted, and keenly directed production. That is a mouthful but it is no overstatement.

Reagan's choice of Fornes' text for adaptation came as something of a shock to a number of people, but especially to her. She initially planned to direct a more

"external" piece by Karen Finley, *The Theory of Total Blame*, but as she was not able to use this piece, she selected *Abingdon Square*. Shifting gears early in the semester was not easy, but as Reagan herself is quick to point out, the change of plans worked out for the best in the end. As she explained it to me, *Abingdon Square* "is more complex. There are more questions" to be answered. I

*The lighting for the play, which moves from warm and rosy to cold and dark, does a good job of separating the individual scenes, while setting the stage for other transitions*

must concur with Reagan on this point. *Abingdon Square* was an excellent choice because it clearly allowed its director to explore the relationships between the actors and their physical space, while she negotiated and adapted to her own role in the entire process.

*Abingdon Square* is set in pre-WWI New York. The lead character, Marion, played by

Milena Zuccotti '99, is a 14-year-old girl who, after losing her parents at a very young age and in search of nurturing and protection, decides to marry a man thirty years her senior. Her new husband, Juster, played by Chris Mathien '00, is a man she loves and respects a great deal, for the warmth and generosity he bestowed upon her during her loss.

The set for *Abingdon Square* is both skeletal and contrived. It attempts to bring out the reality of acting space and non-acting space. In addition, the lighting, which moves from warm and rosy to cold and dark throughout the play, does a good job of separating the individual scenes, while helping to set the stage for other transitions.

Before the lights go up, the cast of *Abingdon Square* enters from off stage and walks down the main aisle of the audience seating section. The cast members then head to the back of the stage where they remain seated throughout the play, along with the assisting tech crew. This somewhat unconventional theatrical decision allows them to remain visible for the entirety of the show, except for the times when they must move set pieces or are acting in particular scenes. For those of you who love



Milena Zuccotti '99 in her role as the orphan Marion.

Pat Serengulian photo

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## Bates Modern Dance Co. leaps into spring

by Sara Milstein

When I arrived at Schaeffer Theatre last weekend, I had no idea what to expect from the Bates Modern Dance Company's latest production. Furthermore, I was nervous. How would I be able to write a satisfactory review about an art genre of which I know nothing? Could I accurately judge modern dance having only old Star Search episodes to compare it to? Perhaps not. These and other frightening questions weighed heavily on my mind as I contemplated the approach I would take for my upcoming Student piece. Nevertheless, I attended both modern dance performances on Friday and Saturday night and was quite impressed.

I am not going to lie and say that every dance I saw excited me. I happened to prefer Program B (the Friday/Sunday performance) because of the wider range of experimentation it showcased. In general, however, both performances impressed me as being clean and natural. The way in which they managed to combine intensity and humor also contributed a lot to the shows. Several of the dances combined voice, music, and "body music" with dance to create highly unique performances. As I watched these performances in particular, I found myself noticing more and more dancers who simply had "it"—that natural dancer's spark which al-

lows the dancer's body to become fluid, and him/her to become the dance.

For this story, I had the privilege of speaking with three performers involved in the show:

*In general, both performances impressed me as being clean and natural. The way in which they combined intensity and humor also contributed a lot to the shows.*

Laura Kanniard '99, Jessica Bavier '98, and Brent Herrera '99. I was especially curious as to how strongly they used dance as a means of expression in their own

lives. I was also interested in uncovering some answers to the question of how specific a message must be in dance. Bavier, who choreographed the intensely creative piece "Girl," informed me that "it's up to the choreographer to convey a specific or a general message, or not to convey a message at all." She felt that the choreographer, dancers, and audience all play fairly equal roles in creating meaning. Essentially, the choreographer creates the idea, yet each person who interacts with the idea adds his/her own flavor to it. As far as expression through dance is concerned, Bavier is of the opinion that "anytime I'm choreographing a dance, I can't

separate myself from my art. There's definitely some of myself in every dance I construct."

Whereas Bavier appeared to have a strong background in dance, Brent Herrera came into the company with only the experiences of social dancing behind him. The idea of a love for dance was not a new concept for him, but the experience of participating as a member of a modern dance company was and this prevented him from being able to incorporate the kinds of dance moves he was familiar with into his untitled onstage performance.

For Herrera, there proved to be both advantages and disadvantages to having so little formal

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# Abingdon Square is exploration of space and place

Continued from Page 18

those heavy black sheets which usually hang from the frame of the cat walk and keep the backstage area hidden from view, too bad. The atypical theatrical techniques Reagan employs in this production allow for a full and fascinating exploration of issues related to theatrical space, while the text simultaneously explores the space and place of women in pre-Roaring Twenties America.

Jeb Fowler '97, Scene Designer for *Abingdon Square*, did an excellent job with this tremendously important aspect of the show. Carin Edwards-Orr '98 should also be commended for her work as Lighting Designer for the

play. Her skill is demonstrated by the way in which she continually recreates the stage and its appearance throughout the show. Edwards-Orr's masterful accomplishment of this task, which is challenging even under the best of circumstances, is all the more impressive when one considers the fact that there are 32 individual scenes in the play, the longest of which lasts several minutes. The action, on the other hand, spans a period of 11 years.

Fornes, who emerged as a playwright from the avant-garde performance art movement of the 1960s, deals heavily with the concepts of place and space in *Abingdon Square*. The physicality of her work is interwoven with issues distinctly related to one woman's struggle for sexual and social development in a cold, unsympathetic world. According to Reagan, the play is full of "gestural formality." The onstage avenue of direction that Reagan explores is juxtaposed with the often less scrutinized space of the transitions from scene to scene. These times remain almost as prominent because of their light and direction. The end result is a fascinating play and an art work in which the audience member is forced to define what s/he looks at as an emotional slide show of the characters, and Fornes', and for that matter Reagan's, minds.

Zuccotti always wows me with her versatility. In the period of eleven years which *Abingdon Square* covers, her character, Marion, truly takes an emo-

tional trip. She struggles with both a burgeoning awareness of her own sexuality and a social immaturity but all the while is able to turn negatives into positives by learning from her experiences. The spaces which are staged as hidden spaces are those which Marion fights between. These female places are the coldest places in the piece.

Zuccotti's youthful exuberance and confidence are a real asset to this production, as is her sensitivity to the script and her

comfortable on-stage posture. Additionally, there is one more great quality that I have always seen in her as an actress: the possibility that she could go crazy at any moment. I, of course, love to see people go crazy here. (Except, if it's me and it's in Commons around 5:30 because by then I

feel like I seriously want abuse the human being who thought that they could put 1700 students in Commons and take their money, never having had to experience it themselves. But I digress...) Flirtation with insanity is, after all, a pretty important quality in my eyes, especially when the actor in question possesses the ability to go crazy in that certain way that really is going crazy. This is why I consider Zuccotti to be so well-suited for her role as Marion. She has this ability, although I'd like to see it utilized a little more if possible. But that's just me - I'm crazy over going crazy.

Sean Monahan '98, as Michael, Juster's son, was excellent in what I believe is his first theatrical experience at Bates. His inexperience provided a good contrast to Zuccotti's experience. She is able to work with his technique and he with hers. They have a few scenes that are warm and confessional and although the development of their relationship isn't at the center of the plot, it is, nevertheless, crucial; the finesse with which Monahan plays his role greatly adds to the play.

Other supporting roles in *Abingdon Square* are played by Arin Arbus '99, Jen Black '99, Michael Ferry '97, and Fowler, who fit into this play, a stylized human falling apart. The cast overall is very well-balanced. As Reagan suggests, Fornes offers her audience so much to untangle in the silences, "... in the stillness." The



The youthfully exuberant Zuccotti as she appears in *Abingdon Square*.

Pat Serengulian photo

visual elements of the play determine a great deal within the scenes and the whole production. However, the actors have to understand that stillness and allow it to exist. In this performance, for the most part, they do. This is also to the credit of Reagan, who managed to work with a cast who possessed "a continuum of experience."

Another important element of the production which deserves mention are the costumes. Arbus '99, also the Costume De-

signer, keeps colors tame while also allowing others to become fiery and deep. Marion's dress takes on a character of its own and I really liked Juster's socks. As both a period piece and a piece trying to transcend time, the clothing aided considerably in making things coherent while keeping them always

moving and enhancing the rhythm of growing "insanity" and lusty maturity which characterized the production. In addition, I would add that the work of Catherine Kemp '99 was very good. I have learned that if you see a tight, well-run production then there is usually an organized, conscientious Production Stage Manager behind it, and for *Abingdon Square*, she's it.

The play is very rich with Freudian symbolism and therefore Reagan had many issues to negotiate because although she does not try to unpack them, she leaves them stated very definitively, sometimes in a shocking manner similar to the style of her advisor, Professor William Pope. L.

*Abingdon Square* is less about making you laugh and making you cry than it is about making you think and seeing how indicted you are in the paradigms that have been created. Juster, as the fatherly-husband figure, is always teaching. He teaches his son, he teaches Marion, and, as directed by Reagan, he teaches the audience as well. He is the patriarch in a patriarchy. He teaches us about the birds and the bees, just as he teaches us about personal hygiene while trying to order one's life in a world where the uncivilized is out there and ready to pen-

etrate all that is good and decent. Juster is the seemingly-guiltless-taken-advantage-of-generous-older-man, while Marion is the young-fantastical-flippant-girl-turned-irrational-evil-nympho-crazy-woman. These are extremes: Juster is strong yet hurt, Marion is crazy. It is surprising, at first, that this play was written by a woman, but again we have to remember that Fornes is very interested in space. Her style is to write scenes which force the audience to pick apart the stillness she creates within metaphysical spaces as well. They are hierarchical and patriarchal. They demonstrate order and demand players to play by a conditioned set of rules. There are seemingly winners and losers. Juster is continually teaching us by his words and by his model. It recreates, with little room for anything else besides a crazy evil woman and a son who will be obedient. With the backdrop of the World War One, Fornes draws on the battle of the sexes and the stereotypical roles they play in literature to demonstrate the struggles of today. However, she indicts white men in this and western society in this stifling and maddening model. It is her constant discussion of the "civilized" and the "oriental" which brings me to this conclusion.

I mean who is really crazy here, Marion or Juster? The man loves his socks a little too much, while all Marion wants to do is have sex with her carpenter and her tutor and an attractive man her age who she saw in the neighborhood.

Reagan's major is "Women's Literature and Theater." Her thesis is directorial because it's what she enjoys the most within the major, however, it is "informed by Women's Studies and Literature," she explained. This is an excellent play and an excellent showing for the culmination of Reagan's study as an interdisciplinary major. Her development as a director and as a student of theater has been tremendous. She cites her work with Professor William Pope. L from which she insists "I learned so much in the last year." She successfully uses all of the elements of the stage to create an entertaining and informative production. The end piece reveals the complexities of the roles women take on within relationships of love and the hidden places they inhabit in order to find sanity. Reagan emphatically stated, "I'm serious when I say it speaks to our time, that's why it's kind of heart-breaking."

*Abingdon Square is less about making you laugh and making you cry than it is about making you think and opening your eyes to the paradigms that have been created, and the way we are all indicted by them.*

Still want to write for the Arts Section and its illustrious editor? Well, it's a little late, but call x7843 and we'll chat.



## Arts Calendar

### Bates College

Friday, March 28

**Concert:** the Bates College Orchestra, conducted by William Matthews, will perform Friday and Saturday in the Olin Arts Center Concert Hall at 8 p.m.

**Play:** *Abingdon Square*, by Maria Irene Fornes, will be performed Friday and Saturday. Directed by Alice Reagan '97, the play tells the story of a teenage girl who marries a man 40 years her senior in pre-World War I New York. Admission: \$6/\$3. For more information on the play or for ticket reservations, call the Schaeffer Theatre box office at 786-6161. Gannett Theater, 8 p.m.

Tuesday, April 1

**Noonday Concert Series:** Performers TBA. Olin Arts Center Concert Hall, 12:30 p.m.

**Dramatic performance:** students of Theater 227 will present the Sixth Annual Solo Performance Evening, at which they will perform self-created solo pieces as a celebration of difference, community, and service. Schaeffer Theatre. Time TBA.

Friday, April 4

**Museum Opening Reception** for the Annual Senior Thesis Exhibition, to be held in the Upper Gallery of the Museum of Art. The exhibit will be on display through May 26. Time of reception TBA.

# Cups 'n cakes are all it takes: A feminist exploration of *This Is Spinal Tap*

by Carrie Jewell

During this last month, Bates has been embroiled in a number of serious debates concerning the seemingly unsolvable issues of multicultural awareness and social sensitivity. A slightly less palpable, but no less revolutionary, fervor has crept into the social consciousness of Bates students this semester concerning what we unanimously agree to be the finest work of Western cinematographic genius, nay, comic genius, the great 1984 film *This Is Spinal Tap*. For those so culturally illiterate and socially debased as to have neglected this seminal piece of rock 'n' roll historiography, a brief synopsis is required.

*Spinal Tap* traces the majestic musical journey of four of the greatest heavy metal artists to have ever walked the face of God's green earth. David St. Hubbins (lead vocals), Nigel Tufnel (lead guitar), Derek Smalls (double-necked bass) and Viv Savage (keyboard), and a host of ill-fated drummers have as much to do with this country's musical enlightenment as do Francis Scott Key and Leonard Bernstein, perhaps more. Their lyrical ingenuity and instrumental mastery have inspired such chart-topping legends as Kiss and Poison to fill our adolescent lives with warm thoughts of back-seat coitus and seething hellfire. Highlighting in particular Spinal Tap's U.S. tour promoting the album *Smell the Glove*, the film documents their resilience in the face of waning popularity and abject humiliation. When David's girlfriend/astrological advisor, Jeanine, joins Tap on tour in Milwaukee, David and Nigel experience a tragic falling-out and their cuddly manager, Ian Faith, struggles to maintain his professional integrity despite Janine's siphoning of the band's creative potential and filial solidarity. Spinal Tap follows our heroes from their days as The Thamesmen at New York's "Electric Banana," singing with Jaggeresque twangy machismo "Gimme Some Money," to their glorious farewell jaunt in Japan where "Sex Farm"—a heartfelt and "sophisticated" portrayal of the ribald fancies of the agri-business community—

is received with a fanaticism Americans usually reserve for UFOs and mass murderers. England's reputed "loudest band" is preserved and cherished for its academic merit by ethnomusicographers, psychoanalytical theorists, and heavy-metal enthusiasts alike.

But what the typical American student may be less inclined to glean from Tap's now-canonized "rockumentary," is the band's keen and prophetic wisdom about the nuances of feminist theory and gender politics. We present the reader with a long-awaited feminist exegesis of the movie that until recently has only exemplified, in the words of an anonymous scribe, the band's wilful indulgence in "retarded sexuality and bad poetry." The instances of cultural sensitivity in *Spinal Tap* are too abundant to be covered adequately in this article; only a doctoral thesis could give the manifold feminist subtleties of the band's life

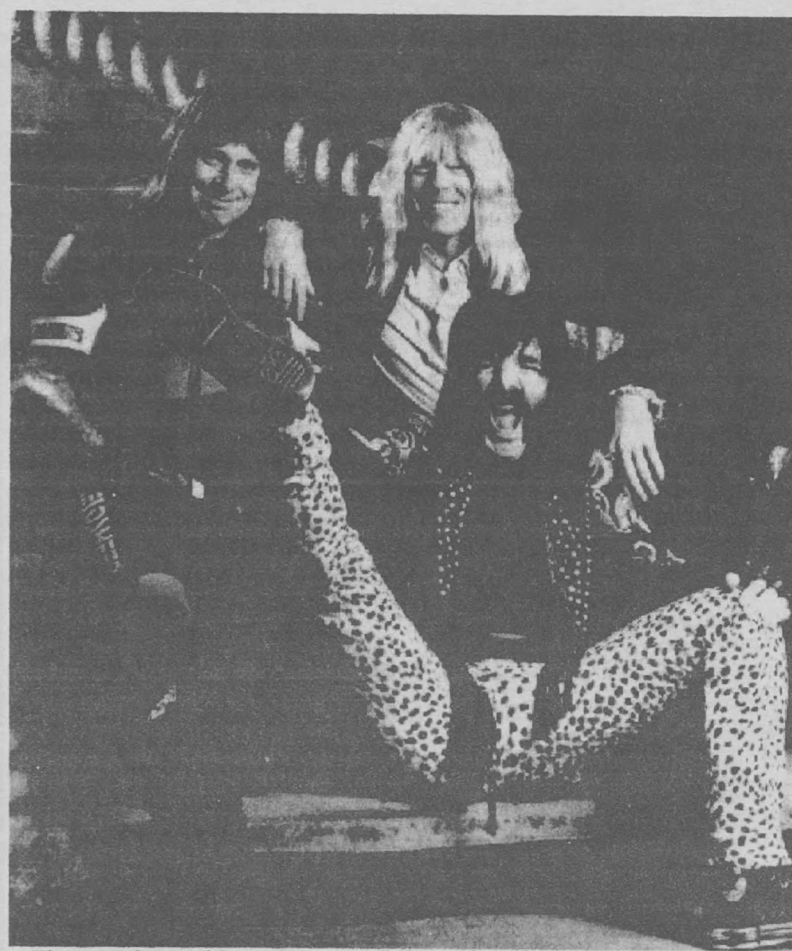
*What the typical American student may be less inclined to glean from Tap's now-canonized rockumentary, is the band's keen and prophetic wisdom about the nuances of feminist theory and gender*

and lyrics a fair hearing. The memorable tune "Big Bottom," for instance, celebrates the notion that attractive women come in all shapes and sizes, while the video for "Hellhole" opens with an empowering image of a scantily-clad

yet strong-willed prostitute, infusing class issues with female sexual self-determination. Two female airport attendants perform a kind of representational emasculation of bass player Derek Smalls as he passes through the metal detector, asking him to remove what appears to be a cucumber wrapped in aluminum foil from his pretentiously stuffed trousers. But the film captures the spirit of feminist thought much more poignantly in its attention to two women: Bobbi Fleckman, the band's promoter, and Jeanine, David St. Hubbins' fiancée.

An early scene in *Spinal Tap* depicts a send-off party for the band as they are about to embark on their North American tour with *Smell the Glove*. Amidst the celebration, Bobbi Fleckman supplies some rather sobering news to Ian, the band's manager, concerning their "sexist" album cover—"both Sears and K-mart are refusing to carry the album ... Because of the cover." Forced to explain what exactly makes the cover of *Smell the Glove* sexist, Fleckman sternly reminds him:

"Ian, you put a greased,



The members of Spinal Tap in all their glamified glory.

Graphic courtesy of The Official Spinal Tap website

naked woman, on all fours, with a dog collar around her neck, and a leash, and a man's arm extended out up to here, holding on to the leash and pushing a black glove in her face to sniff it. You don't find that offensive? You don't find that sexist?"

The band responds with indignation, not quite understanding that their low-brow cover design could be construed as degrading. Nigel's famous remark, "What's wrong with being sexy?" provides a startling example of the band's stupidity in matters concerning women's empowerment. The film's pro-

album sells or doesn't sell. The White Album? What was that? There was nothing on that goddamn cover." Her noble defense of women's dignity prompts Ian to change the cover from the original design to plain black on both sides. The band members' responses to the eventual product—"you can see yourself in both sides;" "it kind of looks like black leather;" "how much more black could it be, and the answer is none ... None more black"—suggest that they are beginning to embrace a more egalitarian perspective on gender issues.

The point that the original cover degrades women is brought into sharper focus when contrasted with a rival musician's best-selling album's cover design, depicting the artist Duke Fame, strapped to a table, surrounded by "semi-nude" women, who are "knocking on him" with whips. David wonders whether this is "much worse than *Smell the Glove*," but Ian is quick to note the difference:

"He's the victim ... Their objections were that she was the victim." Nigel, David and Derek contemplate Duke Fame's "twist" on conventional bondage imagery, recognizing at once the "fine line between stupid and clever." In this clarifying moment the band mem-

*The memorable tune "Big Bottom," celebrates the notion that attractive women come in all shapes and sizes.*

ducer and insightful documentarian, Marty DiBergi, is careful to document these and many other revealing moments where women speak with authority and sensitivity, and the male members of the band respond with confusion. Fleckman insists, "I don't think a sexy cover is the answer to why an

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# This Is Spinal Tap continued

Continued from Page 20

bers demonstrate their ability to re-envision women's roles in society, in this case the role of dominatrix. Thus Bobbi Fleckman's original critique of the cover resurfaces as the band's altered view of sex-role stereotypes.

The other most prominently-figured woman in the film is Jeanine, David's girlfriend, who comes over from England to join the band on tour in Milwaukee, WI. From her first phone call to David to her ultimate managerial position in the band, Jeanine threatens the brotherly relationship that links David to Nigel, the band's guitarist. Nigel's territorial reaction to her presence reveals his psychological dependence on an "adolescent fantasy-world," within the band — that is juvenile male-bonding and the various permutations of the outmoded concept of "sex, drugs and rock n' roll." Jeanine is the impetus of David's existential struggle between responsible stability and the brand of puerile debauchery evoked in songs like "Heavy Duty Rock n' Roll" and "Nice n' Stinky." Jeanine's role in David's life is as complex as it is beneficial; David tells Marty that "before I met Jeanine, my life was cosmically a shambles," praising her for having introduced him to astrology and "sorting him out." When Ian quits and she becomes Tap's manager, she predicts the band's successes and failures using charts of the universe and each band member's astrological sign. Her input as far as Spinal Tap's music goes is similarly invaluable; in an interview she says: "Oh yeah, I mean I listen to David when he's experimenting and things like that, don't I ... if he's got a new bit worked out that he wants to tell me about ... I tell him if it's good, or if it's bad, or if it's shit, or whatever." Her insight, interjects David, is "brutally frank." This open critical honesty is but one of her admirable qualities, making her the most fitting a replacement for Ian when he rashly leaves the band after its morale-crushing "Stonehenge" fiasco.

\*Editor's note: Ian Cleary was a contributing writer for the preceding article.

As Tap's manager, Jeanine deftly negotiates around numerous gig cancellations, getting the band gigs by any means necessary, even as their popularity more or less bottoms out among former fans. One slightly unusual venue is an Air Force base "at-ease weekend" ball, where Tap's deafening volume and lewd lyrical digressions incur a somewhat puzzled response from the audience. Though not wildly successful, this gig is evidence of Jeanine's creative willingness to combine the seemingly divergent worlds of heavy metal music and an American institution as respectable as the flag itself. The only real failure of the night occurs when Nigel's remote picks up air traffic controllers' voices and drowns out the sounds of his guitar, causing him to throw a his guitar on the floor and storm off stage, quitting the band. Jeanine, steadfast and proud, meets Nigel's furious gaze with cool indifference as he exits the stage, proving her to be a worthy opponent indeed.

*Academia will no doubt grapple with the elements of this film for decades.*

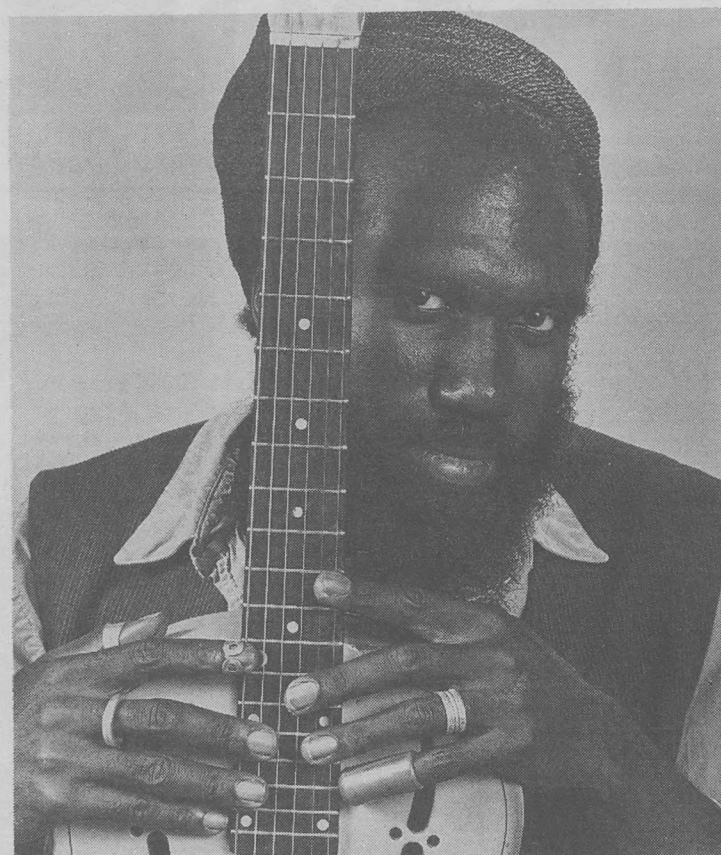
Without Nigel to critique her every move, Jeanine struts her improvisational prowess at another gig, this time at an amusement park called "Funland" where they are forced to perform "a free-form jazz exploration in front of a festival crowd." Even amidst David's nearly manic frustration and Derek's sarcastic asides, Jeanine manages to react to setbacks calmly. The sign as they enter the park reads: "Puppet Show and Spinal Tap," which Derek points out is less than encouraging, but Jeanine brightly reminds them "you've got a big dressing room." The performance itself takes Tap's music in a "new direction," as Jeanine contributes her own ethereal, slinky dance moves and tambourine-playing on stage. The "festival crowd" totals less than fifty people scattered throughout a stark set of bleachers,

and one disgruntled attendant even holds out an exasperated down-turned thumb, but Tap pulls through it with dignity and inspiring creativity.

Eventually Nigel returns to the band with news that "'Sex Farm' is on the charts in Japan," in David's embittered words "to re-plug our life support systems ... by the stroke of your hand." Although this may appear to be the triumphant moment of the film, Marty DiBergi shrewdly directs the camera to Jeanine as she whispers encouraging words to David before their gig, reminding us that her support undergirds the band's failures and successes. Her satiny, turquoise floral pantsuit is likewise an important element of the mise en scène here, representing her raw sensuality, spiritual fecundity and iconoclastic rejection of the oppressive fashion world. The final scene takes place in Japan, where the reformed band plays "Tonight I'm Gonna Rock Ya" to an enormous crowd, and again we witness the solidity of Jeanine's character as she and the prodigal manager, Ian, exchange almost parental glances of pride and delight backstage.

The film's message here is obvious: Spinal Tap is only capable of experiencing this kind of success because Jeanine kept them from completely splitting up when their popularity hit an all-time low in the States. As far as the band's extra-professional difficulties are concerned, the advent of Nigel's and David's reunification resonates with a cathartic human optimism, a kind of emotional intensity that their previous stagnant relationship did not allow to flourish.

This discussion barely begins to address the myriad feminist sentiments given voice in the film *This is Spinal Tap*. Academia will no doubt grapple with other crucial culturally-sensitive elements of the film for decades to come, and hopefully this brief study will prompt further investigation into Spinal Tap's visionary approach to women's issues.\*



Acclaimed blues guitarist Corey Norton '91 will be one of the featured musicians at a concert celebrating the successful completion of the \$59.3 million Bates Campaign: Building the Future. The concert, which will be held Friday, April 4 from 9:30 p.m. to midnight in the Gray Cage, will also highlight the talents of the Mark Erelli Band, a Bates favorite.

Photo courtesy of College Relations

## Modern dance cont'd

Continued from Page 18

experience. One of the advantages he discovered was that his lack of experience allowed him to keep a more open mind with regard to the possibilities of dance. Herrera was able to experiment with choreography which veteran dancers might have been scared or unwilling to try. This was evident in the piece he performed, which placed more emphasis on meaning than on complicated dance moves, and, in a way, forced his fellow dancers to become actors and actresses.

One thing Herrera learned was something that his instructor, Marcy Plavin, frequently told the class: "Dance is about decisions." Apparently he took this instruction to heart, choosing to concentrate on the freer exercise of ideas inherent in choreography rather than on dancing itself. (A good comparison is preferring to write poetry over reading someone else's work. Both can be extremely satisfying, providing the participant with enjoyment and fulfillment. It is up to the individual to choose which one he/she prefers.)

Laura Kanniard, the last person I spoke with, danced in the piece "Paddymellon" and thoroughly enjoyed being a snake for a day. She felt that while the choreographer creates the backbone of the dance, "it's especially neat to see the choreographer and the dancer interact. Basically, the dancers aid the choreographer in expanding his/her original feeling." The only real problem Kanniard encountered in her preparation for the program was some initial difficulty in allowing her body to move freely and try unusual motions. "I had a hard time letting myself go," she stated. "It's a very different mode of moving from I'm used to."

As far as my role as an audience member was concerned, I feel I can say that I learned a lot about dance in only two viewings. People actually do convey messages through dance in order to release tensions they have. Not every dance (like many other forms of art) needs to convey a message, but, on the whole, dance can be as expressive and emotional as any other art form. Never before did I realize that dance could provoke laughter (as in the hysterical collaborative piece "I Want To Be In The Breakfast Club") or uneasiness (as in Vera Mihalcik's perfectly done "I Just Wanna Be A Woman"). Sometimes dance seems to hide itself in the realm of art, but this weekend it poked through the cracks to offer some interesting ideas for those who attended to chew on. As the saying goes, "Why walk through life when you can dance?"

## The Oscars...in a nutshell.

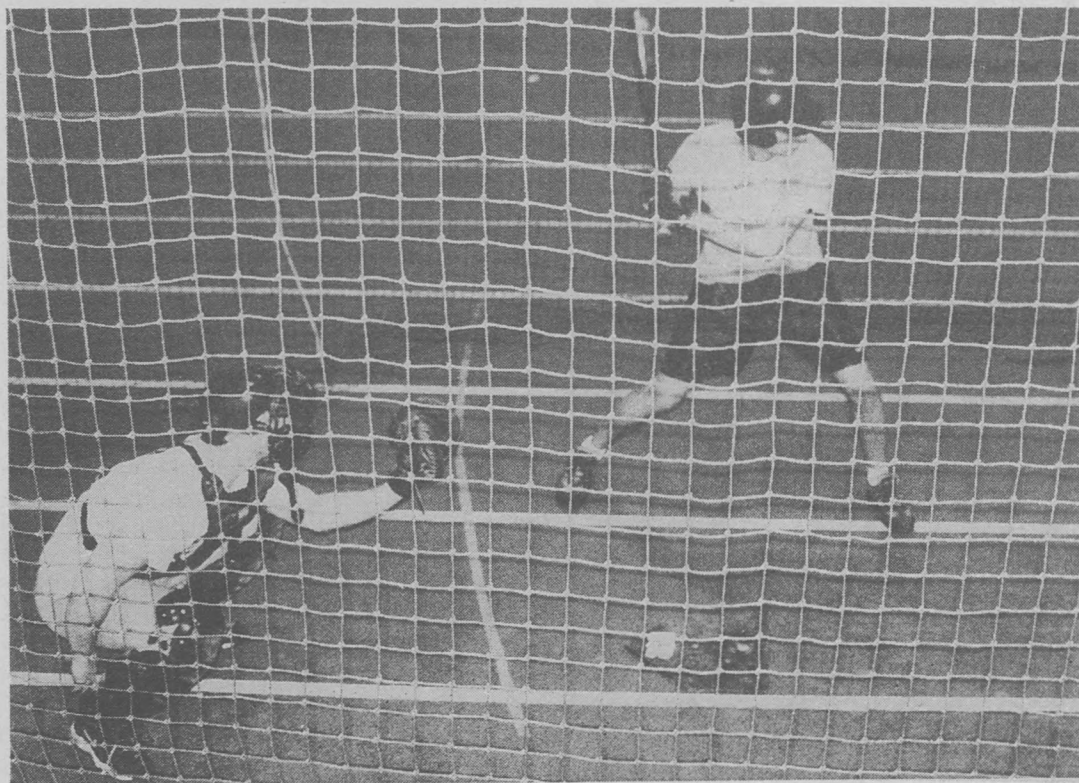
**Best Picture--*The English Patient*.**

(It's a very small nutshell.)



# Sports

Friday, March 28, 1997



Baseball practice inside—the story of a Maine spring.

Patrick Serengulian photo.

## 1997 Bates Baseball Preview

by Rick Brown

The 1997 Bates baseball team has been assembled and is ready to begin play, weather permitting, this weekend. Most of their practices have been inside so far, but they hope to hit the fields soon, that is if it ever stops snowing. Their first home game is scheduled for April 6 so the weather has a week to improve for the team to be able to play here. Maine may be the worst state

to attempt to play baseball in spring, but hopefully it will not slow the team's start of their season.

The co-captains of the team are seniors, Peter Lawrence-Riddell and Jon Smith. The team consists of eight other seniors: Charles Cullinane, Matt Chapin, Craig Machnik, Ryan Nofsinger, Pat Cosquer, Jeff Barricelli, Andrew MacLeod, and Brian Walsh. The two juniors are Chris Snow and

Dan Chisholm and the four sophomores are Matt Hood, Dave Argero, Scott McAuliffe and Shirl Penney. The first years rounding out the team are Austin Philbin, Jason Coulie, Matt Basirgan, Tom Rollins, Frost Hubbard and Dave Sprague.

Upcoming games include games March 29 at Curry College, April 1 at Bowdoin, April 5 at Tufts and April 6 is the home-opener against Maine-Presque Isle.

## An Inside Look at the Final Four=UNC

by Matt Frizzell

The pretenders are gone. After two weeks of NCAA tournament games, where we have seen numerous overtime games, some historically huge upsets, and a slew of unbelievable moments, there are four teams left. Three of the four top seeds are still in the tournament, North Carolina, Minnesota, and Kentucky. The only top seed that does not remain is Kansas, the one team many people had winning their basketball pools. The giant-killers, Arizona, have taken Kansas' place among this year's elite.

The thing about this tournament is I could have told you which teams would be playing in the final weeks ago. Heck, I could have told you the victor, but let me explain myself. As we all know, history has a tendency to repeat itself and this year North Carolina will benefit from this rule. I speak of fate, and what follows is my theory, slightly deranged, but still a pretty good theory.

In the 1993 season UNC won the national championship with a team that has striking similarities with this year's team. The players that carried the team in 1993 have been reincarnated in slightly varied forms. In the middle of the lineup we have the center. In '93 there was this big, oafish white guy named Eric Montross. Today, matching Eric's ugliness, is Serge Zwikker, one of the ugliest guys

around. He's no pushover though. Serge is a capable rebounder and when you don't expect it he will nail a baby hook in your face. Next we have the Williams syndrome. In 1993 UNC had a super-sophomore who could shoot the lights out on any given night and frequently did. His name was Donald Williams and his shooting even won him the tournament MVP in '93. This year they have the sophomore sensation, Shammond Williams, who is clearly one of the best shooters in the country. The last pivotal player in '93 was George Lynch. He was an All-American and, was the team's leader. This year, North Carolina is led by Antawn Jamison, who is the team's leading scorer and its only All-American. By now you might think I am on to something; if not, you are probably right.

Now, in 1993, UNC beat a very talented Michigan team. Michigan didn't even make the tournament and this perplexed me for a while. Who would UNC beat? Suddenly it hit me. Who in this tournament wears a uniform color nearly matching the yellow worn by Michigan? More importantly, what team uses the big M as its logo? Well, it's Minnesota. They use the same M on hats and other apparel as Michigan does. So, it is only logical that North Carolina will win a close game against Minnesota in the final. As you can see it is all very scientific. Oh, I'm sorry I couldn't release this information earlier but it just wouldn't have been fair.

## The National League

by Rick Brown

The National League looks wide open to me. The Atlanta Braves look tough as always, especially with the new acquisition of Kenny Lofton, even if he feels stabbed in the back by the move. They now have room to explore with Andruw Jones and Jermaine Dye, their phenomenal young stars. I don't even have to mention that powerful pitching is in Atlanta once again. The Florida Marlins look like they could cause trouble in the East. Atlanta has been good for several years, but they have shown weaknesses. The Marlins hope Moises Alou, Bobby Bonilla, Alex Fernandez, Gary Sheffield and company can expose these weaknesses even more. I can't see Atlanta not making the playoffs, but I'm one baseball fan that would love to see someone knock them off before they make it to the World Series. The Central is open for whichever team can step it up. St. Louis did it last year, but the Chicago Cubs, Houston Astros, and Cincinnati Reds all have legitimate chances this year. Pittsburgh is still a little too young to hope for much this year. The West seems to be in a similar position of the Central. San Diego was able to sneak out with the division title last year, but the LA Dodgers and Colorado Rockies seem ready to win also.

No, I haven't made any wonderful conclusions about who will come out on top of the National League this year. Perhaps that is one great reason for why I think the games will be all that more fun to watch this year. It looks like we could go into the final week without many division titles decided. It happened in the West last year and the Central was tight all year. I stated before that Atlanta looks tough as always, but don't worry Brave haters, I'm one to believe the chop may choke. Their middle infield of Jeff Blauser and Mark Lemke is definitely not the best around. Lemke plays solid defense, but neither he nor Blauser has offense to brag about. The starters on the team look good, as they've added Denny Neagle and lost Steve Avery. Mark Wohlers should have another good year as a closer. Even a wonderful pitching staff like Atlanta's needs middle relief and that is where Atlanta may be lacking the most. Middle relief is an underrated, yet very important part of any team nowadays. So, the chances of the Braves not doing well may not be great, but I can always dream.

The National League—the league I personally have always been partial to. Many people don't like it as much because the offense isn't quite as potent there. Perhaps that is why it fascinates me. No, the league may not have as many pure stars such as Ken Griffey, Frank Thomas, Juan Gonzalez, Mo Vaughn, the list is endless. The National League does have Tony Gwynn, Greg Maddux, Mike Piazza. Look at the MVP of the league last year, Ken Caminiti. He played most of the whole season with a shoulder that went under surgery this winter. One day Ken was lying in the clubhouse before a game with an IV running to his arm. He took in two IV's and a Snickers Bar and played that day. Not only did he play, but he turned in an impressive performance. His teammate, Tony Gwynn, said after the game that the team should all take IV's and eat Snickers before every game. When someone is able to play with so much heart you have to love to cheer for him.

I am not exactly a hater of the DH. I love to see players such as Eddie Murray and Paul Molitor stay around a couple extra years. It is, however, really nice to have some baseball played without the DH. The pitching battles that go on with all the different complex decisions that have to be made with pinch hitters and such make the game of baseball all that more interesting. Baseball is a game of subtleties and in the National League we see these more often. Baseball has never been a fast paced game and it shouldn't start to be. Strategy is the name of the game and it always should be. We're looking at close games and close races all the way through which makes me all the more excited for opening day on April 1!



## Athletes Achieve Amazing Honors

By Josh Myles

David Burke '99, already the holder of almost all Bates' diving records, became the first Bates diver to ever achieve All America status when he competed at this past weekend's NCAA Division III Swimming and Diving National Championships in Miami, OH.

Burke, who hails from Andover, MA, placed 15th in both events, the one- and three-meter competitions. Burke's All-America recognition tops off a season in which he once again rewrote the Bates record books.

Also competing at the National Championships was Damon

Bowe '99, who placed in the top 30 in two events, the 400 yard individual medley (IM) and the 200 yard butterfly. Bowe also competed in the 200 yard IM and placed 40th with a time 2:00.40.

Another Bates athlete was recently named an All-American, senior Sarah Bonkovsky. Bonkovsky, co-NESCAC player of the year, was named a Kodak Division III Honorable Mention All-American. This accolade is only the most recent for the school's all time leading scorer and holder of eleven school records. Bonkovsky has also been named a District I Academic All-American for the second consecutive year.

## 1997 Bates Softball Preview

by Rick Brown

Yet another Bates women's team is served by youth. The next few years for the Bates softball team looks bright as ten of the fifteen players this year are either sophomores or first years. The team is having the typical early spring, Maine practices that don't allow for quality time outside.

The team is led this year by their two senior captains Heather Chichester and Nicole Ouellette. The other senior on the team is Kara Jackson and the two juniors are Brandi Richards and Tonie Taft. The sophomores are Abbey DeRocker, Rebecca Gasior, Elizabeth Grace, Emily Morningstar, and Melissa Vining. The five young 'uns (first years) are Shannon Browner, Lisa Howe, Kirsten Johnson, Katherine Marshall, and Amanda Petheruti.

The team only has two scheduled games before finals. Their games start rolling during break. The first two games are both sched-

uled to be here at Bates, on April 2 against the University of New England and April 5 against Maine-Presque Isle. The pressure to perform is there for the softball team after the wonderful seasons turned in by both the women's soccer and basketball teams. Can yet another women's team make it to a national tournament? We can all hope so and leave it up to the team to have some fun and do it.

## Men's Lacrosse Splits Weekend Matches

by Rick Brown

The Bates Bobcats' men's lacrosse team won one and lost one this weekend to move their record to 3-2. The University of New England was no match for the powerful Bates team as goal after goal was scored in the 14-5 win. First Year, Mike D'Addario led the offen-

sive attack with six goal. Tim Brady '97 and Jon Miller '00 added two each and Miller had two assists. Jay Lively '98 made himself known with a goal and an assist of his own. The three other goals came from Ben Guardenier '97, Frank Lombardi '98, and Pete Mason '00. The goal was well guarded by two first years, Dirk Huntington and Dave Pillsbury, who earned ten and nine saves respectively.

Bates hung tough against 18th nationally ranked Amherst, but the outcome was not what was wished for. After a quick Amherst goal in the first quarter Miller evened up the score at 1-1. Lively scored the only other Bobcat goal of the first half as it finished at 5-2. After two Amherst third quarter goals raised the lead to five, Brady got himself on the boards and Lively scored his second of the day. These were all who would cross the goal line, as the score ended up being a 7-4 loss for Bates. Amherst is now 3-0 and looking to be a top contender in NESCAC play. Men's lacrosse hopes to continue its season by hosting their home opener Wednesday, April 2nd against Plymouth State. The weather will, of course, play a major role in whether or not that will happen.

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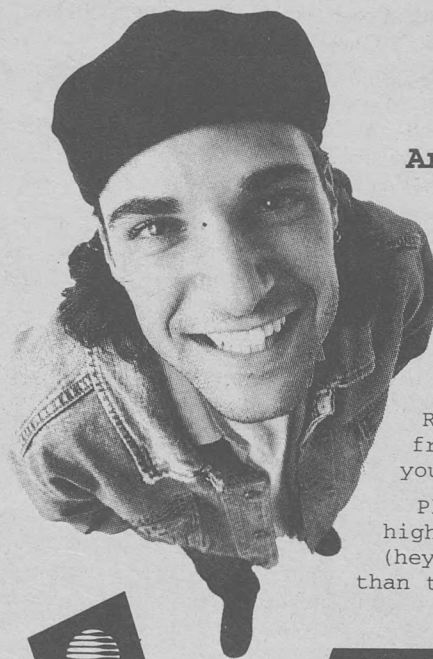
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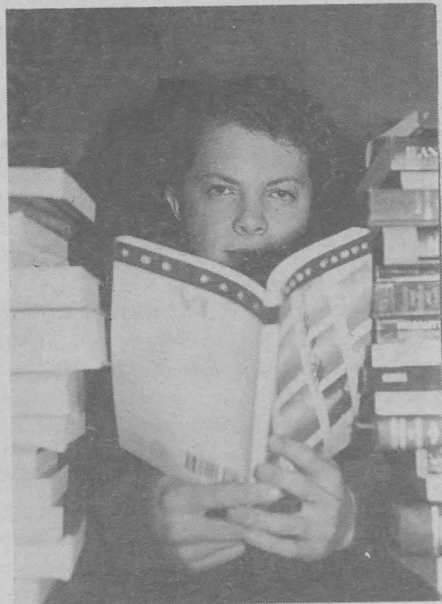
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# Question on the Quad

What is your favorite reading week activity?



"Pull down the Bob Dylan albums, drink 40 bottles of Krank <sub>2</sub> O, strap myself to the chair, and then on April 3: find religion."

-Jeremy Breningstall '97 or bust



"'Fixing' both pinball machines."

-Pat FitzGerald '97



"Stealing Max's clothes."

-Matt Tavares '97  
-David Lieber '98



"Doing dumb stuff to get my picture in the paper."

-Pat FitzGerald '97

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